

Montana Arts Council

Providing information to Montana arts communities through funding by the National Endowment for the Arts and the State of Montana



March/April 2002



Pianist Philip Aaberg

Phil Aaberg scores Grammy nomination

When the Grammy Awards are handed out Feb. 27, Montana pianist and composer Philip Aaberg will be in the audience. His CD, *Live from Montana*, is among five nominees for best New Age recording.

"It's a pretty amazing thing for us," says Aaberg. "It's my music, the second release on my label and it was recorded in my hometown."

Recorded during an all-school reunion at the school auditorium in Chester, the CD is steeped in Montana references: George Winston, another pianist with Montana roots, wrote the liner notes; artwork by Missoula artist Monte Dolack adorns the cover; and the back of the jacket features the message that's posted on the front of Fort Benton High School: "Industry Is Useless Without Culture."

Chester, a speck on the map midway between Shelby and Havre, remains home to this artist who has performed on concert stages around the world and shared stages with some of the world's most acclaimed musicians. The titles of Aaberg's songs are all about the Hi-Line landscape: "High Plains," "The Big Open/Upright," "Before Barbed Wire," "Marias River Breakdown," "Montana Half Light," and "Going-to-the-Sun."

Aaberg was raised in a family of musicians. His mother, who directed the choir at St. Mary's Catholic Church, and his uncle both played piano. At age four, Aaberg was already perched at the keyboard. And by the time he was in high school, he was boarding the train in Shelby four times a month for lessons in Spokane. In 1967, Aaberg left his high plains hometown for Harvard, where he earned a four-year Leonard Bernstein Scholarship.

Eventually, the musician settled in the San Francisco area, where he's cultivated a wide-ranging musical career. Professionally, he straddles the genres of rock, country, new age and classical with uncommon ease, performing on more than 200 albums ranging from best-selling pop and country to the experimental sounds of the Paul Dresher Ensemble. He's performed solo piano concertos with the Boston Pops Orchestra and was nominated for an Emmy for his performance on PBS's "All-American Jazz."

Aaberg has performed with a range of musical luminaries, including Peter Gabriel, Elvin Bishop, John Hiatt, and slide-guitar innovator Roy Rogers (who joined him last year on a Montana concert tour).

See "Aaberg" on page 7

NEA's new chairman dies unexpectedly

by Jacqueline Trescott
Washington Post Staff Writer

Michael P. Hammond, who took over as chairman of the National Endowment for the Arts Jan. 22, was found dead Tuesday, Jan. 29, at the house where he was living in Northwest Washington.

Hammond, 69, a composer and former dean of Rice University's Shepherd School of Music, had told his staff on Monday that he was sick, and stayed home that day. Monday night he attended a dinner and cocktail party at the Shakespeare Theatre but left halfway through the production of "The Duchess of Malfi." He told an NEA staff member who was with him that he felt ill. When Hammond didn't show up for meetings Tuesday morning, several members of the staff went to the house he had borrowed in the American University Park neighborhood. When no one answered the door, they called the police.

"It is a tragic loss for our nation that his tenure has been cut so short. All of us at the NEA had looked forward to his leadership, and we join our colleagues in the arts community in mourning his passing," said Mark Weinberg, the agency's communications director.

The NEA has announced that Eileen B. Mason will serve as acting chairman of the agency until a new presidential appointee is in place. Mason, 58, began her tenure at the Arts Endowment as Senior Deputy Chairman in November, 2001. Previously, she served on the board of directors of the Montgomery Council Arts and Humanities Council and as a manager and policy maker at two federal energy agencies.

Police said it appeared Hammond died of natural causes. While he was at Rice, Hammond had been

"It is a tragic loss for our nation that his tenure has been cut so short."

— NEA Communications Director
Mark Weinberg

diagnosed with cancer but he told a Washington friend in recent months that his health was fine.

In late September President Bush announced that he had selected Hammond to lead the often beleaguered agency. Hammond said then: "I am deeply honored by President Bush's confidence in me. The National Endowment for the Arts is an increasingly important agency. The arts can help heal our country and be a source of pride and comfort."

Asked by the *Houston Chronicle* why he would leave his post at Rice, Hammond said: "When you're asked [by the president] to do something, you do it. At first I was ambivalent, but after Sept. 11, I told my wife I had to do it."

Hammond, who considered himself a conservative but believed strongly in the mission of the NEA, was confirmed by the Senate on Dec. 20 without formal hearings. There was no opposition to his nomination, either from the public or on Capitol Hill.

See "NEA chairman" on page 7



Montana filmmakers screen "The Slaughter Rule" at Sundance

After years of hard work and several rejections, two former Missoula residents have showcased their film on Montana six-man football at the Sundance Film Festival.

Alex and Andrew Smith, identical twins and sons of Missoula writer Annick Smith, created a dramatic feature called "The Slaughter Rule" about a hard-luck loner coach who builds a football team from other schools' varsity "rejects."

The film is based on the Smiths' own experience with a basketball coach in rural Montana who was the source of many local rumors, never proven. Some claimed he molested boys on the team, and the Smiths' memories of this odd, rather lonely figure left them feeling guilty for buying into stories that had no basis in fact.

They later discovered that they were both working on stories about the man — Alex called Andrew one day to tell him he was doing a short

story about the coach, and discovered that Andrew was working on a script.

The resulting film stars David Morse ("The Green Mile") as coach Gideon Ferguson — a hardened man who sometimes can scarcely conceal his rage — who is looking for tough kids to play a very tough version of football. A staple of rural America, six-man football requires every player on the team to play both offense, defense and special teams, with no breaks.

Ryan Gosling ("The Believer") plays Roy, the quarterback who joins the Renegades after being cut by his high school team. The interplay between hardened coach and troubled adolescent provides the centerpiece of the drama.

See "Slaughter Rule" on page 7

RETHINKING PARTICIPATION: A framework for change

This month, *State of the Arts* spotlights an article written by Michael Moore, Arts Program Director for the Wallace-Reader's Digest Funds, regarding The RAND Study: "A New Framework for Building Participation in the Arts." The study is now available to the public, and can be downloaded at www.rand.org/publications/electronic/other.html. This organizational study looks at how arts organizations can work more strategically and effectively to build participation.

The RAND Study is integral to MAC's Building Arts Participation program and will help shape local arts participation strategy development.

By Michael Moore

Before "The Harlem Nutcracker" opened at the Detroit Opera House in November 1998, many local residents had never ventured inside the venerable structure to enjoy a performance. "It's not because they don't want to come," Oliver Ragsdale, president of the Arts League of Michigan, said. "It's because no one has formally extended an invitation that will reach them."

But when three Detroit-area organizations joined forces, the invitation was extended, and a noticeable and welcome shift in arts participation began to occur. The presentation of Donald Byrd/The Group's ballet, "The Harlem Nutcracker," combined the assets of the University Musical Society of Ann Arbor, the Arts League of Michigan and the Detroit Opera House in a shared commitment to increasing participation in arts.

What is happening in these three organizations goes far deeper than the presentation of outstanding work, or the audiences it has drawn. This is just one of many examples of cultural leaders from distinctly different organizations finding both common purpose and new ways of working and, in the process, creating greater and richer arts opportunities for people.

In Detroit and across the country, arts presenters know that participation matters and that it returns powerful benefits. Among the rewards are improved artistry, greater board and staff enthusiasm, enhanced community visibility, increased financial support, and reinvigorated organizations with a vital sense of purpose.

Enhancing arts participation is also hard work. Resources are scarce, the risk of failure always present. Aspirations for greater participation must be deeply rooted in an organization, and decisions about goals and methods thoughtfully crafted. While arts organizations are skilled at devising creative ways to pursue audience engagement, choosing the right strategy for the right circumstances can be guesswork. What is needed is a framework within which to understand the lessons of others and to design successful strategies for any circumstance.

A Strategic Framework for Arts Participation

What should a framework for increasing participation include? It begins with a different base of research. Traditionally, the arts have relied on information about economic status, education and other background factors to explain the motivations and attitudes of potential participants. Demographics may relate to participation, but they do not determine it. In other words, attempting to influence an individual's background characteristics won't work in attracting the public. A RAND study conducted for the Wallace-Reader's Digest Funds is helping us learn that people's decisions to participate involve a complex set of choices influenced by a much broader range of factors. Unlike demographics, however, these factors are open to influence through smart changes in business practice.

The RAND findings will help other organizations develop a systematic understanding of how people participate, what it means to increase participation, and what barriers complicate participation-building efforts. Coupled with insights from the work of our grantees, the RAND findings have helped the Funds develop some language and definitions that can guide institutions in making more strategic decisions. We call the resulting model a "Strategic Framework for Arts Participation."

organization or by contributing or generating more financial support.

- *Diversifying* means serving different people from those who currently participate. Frequently, organizations think of new audiences as those with whom they have had limited or no contact.

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Strategic Framework for Arts Participation

CHANGES IN PARTICIPATION	TYPES OF PARTICIPANTS			POSSIBLE BARRIERS
	Creators	Audiences	Stewards	
Broaden	Increase number of artist residencies, performances or exhibitions	Attract more of the same groups of people as currently served	Attract more of the same members, donors, trustees or volunteers as currently served	Practical
Deepen	Extend length of artist residencies or commissions; provide higher quality support for artists	Increase frequency/variety of interactions with current audiences; enhance visitor/audience service	Increase level of personal/financial contribution among those currently served; improve donor service	Experiential
Diversify	Change type/variety of art forms presented; provide multidisciplinary programs	Attract and serve different audience groups from those currently served	Attract support of individuals from different target groups	Perceptual

The model organizes critical distinctions that lead an organization to choose what to do, for whom and how:

1. Modes of participation

People participate in the arts and the work of arts organizations as creators, audiences or stewards (board members, volunteers and investors). Every organization juggles competing expectations from all three groups, and these expectations shift and change over time. As a result, an arts organization first needs to think in targeted terms about those it is attempting to reach. It then needs to craft different strategies to balance the divergent claims of each participant group. Understanding the needs and relationships of targeted groups to institutions is also critical to funders seeking to make good investments. For arts groups and funders alike, successfully building participation is not a one-size-fits-all enterprise. Strategies must be tailored to the organization's mission, artistic goals, institutional needs and resources, and community.

2. Changes in participation

Organizations must then decide how they want participation to change. The model describes three options:

- *Broadening* means striving to serve more of the same people as the existing participants. Broadening the participation of creators, for example, might mean increasing the number of artists involved in residencies, exhibitions or performances.
- *Deepening* means serving the same or fewer people, but in a more frequent or intense manner. Stewards might deepen their participation by devoting more volunteer hours to an

Montana Arts Council Vision Statement

The 21st Century will establish the Montana Arts Council as a state and national leader in the arts by focusing its vision outward, to not only strengthen the arts in the state, but also help boost Montana's economy, stimulate quality of life and improve education throughout the state.

State of the Arts

State of the Arts is published six times a year by the Montana Arts Council.

State of the Arts welcomes submissions of photographs and newsworthy information from individual artists and arts organizations. The deadline for submissions is April 1, 2002, for the May/June 2002 issue. Send items to: Montana Arts Council, PO Box 202201, Helena, MT 59620-2201; 406-444-6430, fax 406-444-6548 or e-mail at: mac@state.mt.us.

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Congrats to . . .

Bozeman playwright **Greg Owens**, whose play "The Life and Times of Tulsa Lovechild" was recently selected by the *Chicago Sun Times* as one of the top plays of 2001. The *Chicago Tribune* called it "the best show of the year in Chicago." Owens's surreal dramatic comedy was produced by the CollaborAction Theatre Company and enjoyed a sold-out, four-week run at the Chicago Dramatists Workshop in June 2001. Owens, who lives in Bozeman with his wife, actress Lila Michael, has written and produced more than 40 plays in Chicago, New York, Los Angeles and his native state of Indiana. He has also worked as a director and sound designer for Shakespeare in the Parks.

Director and Montana Arts Council Fellowship recipient **Doug Hawes-Davis**, whose documentary feature film "Killing Coyote" won the John Michaels Award at the 23rd Big Muddy Film Festival. The High Plains film, which aired on Montana Public Television Feb. 10, was shot in five western states, including Montana and Wyoming. "Our movies focus on the relationship between nature and society," says Hawes-Davis, "and this troubled relationship is epitomized by the incredible efforts that society puts into killing coyotes." *High Country News* describes the film as "excellent . . . brings to light the complicated nature of hunting itself."

Artist **Bently Spang**, whose work appears in "Staging the Indian: The Politics of Representation," on display Feb. 2-June 2 at Skidmore College's Tang Teaching Museum and Art Gallery, Saratoga Springs, NY. The exhibit contrasts Edward S. Curtis's turn-of-the-century photographic record of the American Indian as a "disappearing race" with new artwork by six contemporary Native American artists.

Flathead Valley Community College art instructor **John Rawlings** and students **Frank Tetrault** and **Bill Schliefer**, who won an all-expense-paid trip to the National Snow Sculpting Competition in Lake Geneva, WI. Their 12-foot-high snow sculpture, "Big Fish," won the state snow-sculpting contest in Whitefish, earning the trio a berth in the national event, held Jan. 20-Feb. 2, 2002.

Dennis Granlie of Great Falls, who will receive the "Outstanding Music Educator" Award from the National Federation Interscholastic Music Association (NFIMA) for 2001-2002. Granlie, who grew up in Montana, has taught music throughout the state. Since 1979, he's served as band director and supervisor of music at C.M. Russell High School. He also directed a church choir and played trumpet in the Great Falls Symphony. Granlie served as president of the Montana Music Educators Association from 1993 through 1995, and as president of the All-Northwest Division of MENC, the National Association for Music Education. He currently chairs the Music Committee of the Montana High School Association. This prestigious award recognizes significant and long-term contributions to interscholastic high school music activities. NFIMA is made up of more than 50 state associations and affiliates involving 20,000 high schools.

Montana Shakespeare in the Parks, which received a \$20,000 grant from the Homer A. and Mildred S. Scott Foundation in Sheridan, WY, to support the troupe's efforts to reach more people through its summer tour and its fall "Shakespeare in the Schools" program. The professional touring company, an outreach program of Montana State University Bozeman, celebrates its 30th season this year.

Grandstreet Theatre in Helena, which has been invited to showcase its production of "Amber Waves" at the Rocky Mountain Theatre Association Conference in Price, UT. A benefit performance of the play is slated for 8 p.m. March 10 at the theater.

The Butte Center for the Performing Arts, which was named a semifinalist in the national 2001 Coming Up Taller Awards. The awards are presented annually by the National Endowment for the Humanities. This year, more than 240 programs in 46 states, the District of Columbia and Puerto Rico were nominated, representing the full range of arts and humanities. Forty groups, including Butte, made it to the semifinals.

Billings Cultural Partners, which received \$5,000 from the Montana Community Foundation to help produce marketing materials and events as part of the group's "One Million by 2010" initiative. Billings Cultural Partners consists of 17 nonprofit member organizations, four affiliate institutions and several volunteer members. They plan to double attendance at cultural and historic venues in Billings by the year 2010 by increasing awareness of cultural events and programming, co-op marketing and coupling attractions with services.

Ginny Martin of Bozeman who received the Montana Association of Symphony Orchestras' Volunteer of the Year Award. Martin, a member of the Bozeman Symphony Board of Directors, was chosen from nominees throughout the state. A steadfast patron of the arts, Martin comes from a long line of philanthropists. In addition to her affiliation with the Bozeman Symphony, she's the honorary chair of the Intermountain Opera Association, and belongs to the board of governors of the Performing Arts Center and the advisory board of the Bozeman Deaconess Hospital Foundation. She was a member of the Montana

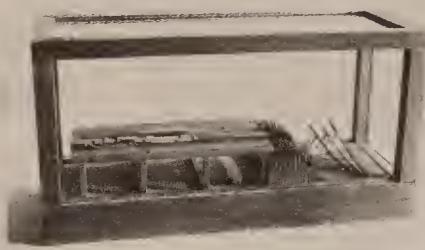
State University Executive Committee from 1994-1997, served on the board of the Museum of the Rockies from 1982-1988 and received an honorary doctorate from MSU in 1998 for her exemplary contributions to the community and university.

Paris Gibson Square Museum of Art, which received a \$16,000 creativity grant from the National Endowment for the Arts. The funding will support an exhibition of work by Montana artist Patrick Zentz, examining the influence of landscape on the sculptor's work. A catalogue and education programs will accompany the exhibit, which is currently on display at the Great Falls museum.

The **Alberta Bair Theater** in Billings, which received a \$40,000 grant from the Charles M. Bair Family Trust. The funds will help defray costs of the ABT's Arts in Education Program, which will introduce 20,000 school-age children to theatre and live performing arts this year. The funds also supplement the costs of the theater's Access to Arts programs, which provides thousands of complimentary tickets to low-income children and their families.

The **Billings Symphony Society**, which received a \$30,000 grant from the Charles M. Bair Family Trust to help cover the costs of including regional, national and international guest artists in this year's concert series. The trust was established to commemorate the legacy of one of Montana's most influential families.

The towns of **Scobey** and **Rudyard**, which were listed among the top 100 communities in the United States for music education. Thousands of communities in all 50 states competed for the honor in a survey conducted jointly by the American Music Conference, Music Teachers' National Association and the National School Boards Association.



Paris Gibson Square received a National Endowment for the Arts grant to support an exhibition of Patrick Zentz's sculptures.

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Director oversees tourism efforts

Betsy Baumgart of Helena was recently named administrator of the Department of Commerce Montana Promotion Division, where she'll oversee the state's tourism programs as well as provide marketing support to the Commerce Business Resources Division.

Baumgart succeeds Matthew Cohn, who left Travel Montana in late September to become communications team leader for the Montana State Fund. Baumgart has worked for more than 15 years in the Montana tourism industry.

A Wisconsin native, Baumgart moved to Helena in 1983. She has since worked as sales and catering director and operations manager of the Park Plaza Hotel, marketing manager of the Helena Convention and Visitor's Bureau, and general manager of the Holiday Inn Express. The Helena Chamber of Commerce named her Tourism Person of the Year in 1999.

"Betsy brings a statewide perspective and thorough understanding of the Montana tourism industry," said Mark Simonich, director of the Montana Department of Commerce.

Transitions

So long and best wishes to **Barbara Koostra**, who has accepted a new job as executive director of the Arts and Humanities Commission in Salina, KS. Most recently, Koostra served as assistant director of the Art Museum of Missoula. She was also former communications director for the Montana Arts Council, served with the National Endowment for the Arts in Washington, D.C., and was director of the Missoula Cultural Council. "Salina has a thriving arts community and terrific support base," says Barb. "Change and evolution are things my husband Dave (Morgenroth) and I welcome." She adds: "It is with sadness that I say good-bye to Missoula and Montana once again. I will miss so many wonderful people and this beautiful place."

Welcome to **Kelly Apgar**, the new education coordinator of the Hockaday Museum of Art in Kalispell.

Best wishes to **Doug Wendt** of Great Falls, who left his post as station manager and program director for KGPR Public Radio in February to work as a music consultant for a major PBS film project. Wendt was also music consultant for the Oscar-nominated documentary "Mandela – Son of Africa, Father of a Nation."

Condolences to . . .

The family and friends of **Erminio Michael Roberty**, 72, who died Jan. 2 at Bozeman Deaconess Hospital following complications from a stroke. Roberty, who grew up in West Virginia and earned a master's degree in music from Western Virginia University, inspired thousands of students in the Montana towns of Opheim, Malta, Glendive and Bozeman. He was supervisor of music for Bozeman public schools, president of the Montana Music Educators Association and president of the Montana Bandmasters Association. He also served on the music advisory panel of the Montana Arts Council and on the editorial board of *Cadenza*, and played trumpet with the Bozeman Symphony and the Bozeman City Band. He is survived by his wife of 52 years, Mary Lee; four children (including well-known Montana jazz artist Kelly Roberty); and six grandchildren.

The family and friends of author and renowned fly-fisherman **Gary LaFontaine**, who died Jan. 4 at age 56 of Lou Gehrig's disease. During the course of his career, LaFontaine published five books and more than 100 articles which have appeared in more than a dozen national and regional publications. He also helped found Greycliff Publishing Company in Helena. LaFontaine, who spent his last few years at Redstone Estate, an assisted living home in Missoula, continued to write even as he grew increasingly paralyzed by the disease, dictating to two secretaries the contents of a new book on blue-winged olive mayflies. "Fear of dying isn't what bothers me," he told *Missoulian* reporter Daryl Gadbow in an interview last winter. "But it bothers me because I have these unfinished things . . . I've got work to do. I've got books I need to write."

The family and friends of **Helen Ann Aaberg**, 77, who died Feb. 2 of heart failure at her home in Bozeman. A native of Chester, Aaberg was postmaster there for more than 30 years. An accomplished pianist, she was organist and choir director for many years at St. Mary's Parish and helped found the Liberty Village Arts Center in 1971. Survivors include two sons, the renowned pianist Philip Aaberg and Billings archaeologist Steve Aaberg; and four grandchildren. According to Arlyn Fishbaugh, executive director of the Montana Arts Council, "Helen was an amazing woman who deeply influenced the arts in this state. She not only left a hallmark on the state through her work, but also through her son, Phil. We are all so lucky for her remarkable contributions."



About Books

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Cut Bank is home to Storytelling Roundup

More than 20 storytellers, artists, actors and musicians will rendezvous at the Cut Bank High School April 26-27 for the eighth annual Montana Storytelling Roundup, "Galloping Across the West."

Performers take turns on stage at 7 p.m. Friday, then offer sessions on their crafts from 9 a.m.-5 p.m. Saturday. During Friday's performance, Hamilton artist Tim Joyner will sketch on stage, then raffle his work to raise funds for the event.

Musicians include Ken Overcast, The Timely Trio, The Fox Family, Open Range, J.R. Strand and the Browning High School Choir. The roster of storytellers and Chautauqua performers includes William Rossiter, Bonnie Jo Hunt, Ritchie Doyle, Thomas Satterly, and many more. A trio of performers will portray historical characters, with Bob Doerk as President Thomas Jefferson, Marcia Staigmiller as Dolly Madison and Jack Smith as Charbonneau (from the Lewis and Clark Expedition).

Many artists will also work with school children in Glacier County



Murder at the Red Dog
By John Herrmann
Published 2001 by Deadly Alibi Press
Ltd., Vancouver, WA
\$16.99 softcover

A double murder set in small town in northwest Montana forms the centerpiece of this novel by prolific magazine journalist and short story writer John Herrmann.

The author, who lives in a remote area of northwest Montana, weaves a tale involving false accusations against a Native American and FBI and CIA complicity in a subsequent cover-up. The shocking conclusion speaks volumes about the horrors that result from federal agents' tampering in the lives of small-town, average Americans.

Herrmann's short stories have won numerous awards. He also was the founder of the Master of Fine Arts program in creative writing at The University of Montana.

Alcohol Cradle to Grave

Based on the Pulitzer Prize-winning newspaper series
ERIC NEWHOUSE

Alcohol Cradle to Grave
By Eric Newhouse
Published September 2001 by Hazelden
Information and Education Services,
Center City, MN
\$22.95 hardcover

The huge and devastating impacts of alcohol abuse in America come grimly to life in this book by Eric Newhouse, who won a Pulitzer Prize for the series of stories that originally ran in the *Great Falls Tribune*.

His book chronicles the immense personal tragedies of people who have lost loved ones, jobs, their health and sometimes much more due to the ravages of alcohol — America's number-one drug of choice.

"With dramatic anecdotes and data, he offers a penetrating rebuke to insane public policies focused on shoveling up the wreckage of alcohol abuse rather than on preventing and treating it," says Joseph Califano of the National Center on Addiction and Substance Abuse.

LAST YEAR'S RIVER



Last Year's River
By Allen Morris Jones
Published 2001 by Houghton Mifflin
Co., New York, NY
\$24 hardcover

A New York City debutante and socialite and a taciturn Wyoming cowboy fall in love and discover the wild, roiling river of their sexuality amidst the rugged splendor of the West in this first novel by Missoula author Allen Morris Jones.

The author, who previously worked as editor for the literary magazine *Big Sky Journal*, explores the consuming relationship of two very different people and their personal discoveries along the way. With a flair for describing the western landscape and a keen eye toward human motivations, Jones explores the ghosts that haunt both protagonists and the subsequent redemption and peace they both find.

"Allen Jones knows the West by heart," says Montana author William Kittredge, "and *Last Year's River* is both romantic and gritty, told in accurate and evocative language, utterly vivid."



Montana Impressions
Photography by John Lambing
Published 2001 by Farcountry Press, Helena
\$9.95 softcover

It would be difficult to find a more breathtaking collection of Montana photography than this 96-page book by Helena-area photographer John Lambing.

In photos that virtually leap off the page in crisp, brilliant colors, Lambing captures the space, light and ambiance of Big Sky Country in compelling fashion. From stunning mountain sceneries to sprawling prairie landscapes, he portrays all of the seasons and geographic nuances of this huge state.

Lambing, a hydrologist for the U.S. Geological Survey, clearly worked hard for these photos, and he shows an artist's eye for composition, light and ineffable beauty.

Shards of Glass
By Frederick Wolf
Published 2001 by
Cruzan Mountain
Publishing,
Saltese, MT
\$26.95 hardcover;
\$17.95 softcover

This novel about the life of an American military intelligence officer was written by a military intelligence expert. Frederick Wolf takes a hard look at the realities of war, intelligence gathering, and a mission he believes has been badly mismanaged through the years.

No celebration of war by any means, the book examines how family upbringing shapes the protagonist, Brigadier General James B. Roark, Jr. Noting that some 190 million people died in 20th-century wars, the author draws a bead on the need for both accurate intelligence and a very clearly delineated mission for the various intelligence agencies in the increasingly dangerous world of the 21st century.

Other books by Wolf include *Fool's Game* and *Sparrow*.



About Books

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The Seasons of Fire *Reflections on Fire in the West*

By David J. Strohmaier
Published 2001 by the University of Nevada Press, Reno, NV
\$21.95 softcover

This engaging blend of philosophy, nature writing, science, mythology and metaphor looks at not only the role forest fires play in natural ecosystems, but the deeper meaning of fire itself in the interplay between life and death.

"This is a rich and satisfying book, fueled by history, ritual, memory, science, philosophical reflection, but most of all, Strohmaier's honest, on-the-ground, hair-raising experience as a wildland firefighter in the West," writes Kathleen Dean Moore, author of *Holdfast: At Home in the Natural World*.

Strohmaier works as a public comment analyst for the U.S. Forest Service and has also been a firefighter. He holds graduate degrees from Yale and The University of Montana.



JOE NEIL STEWARD

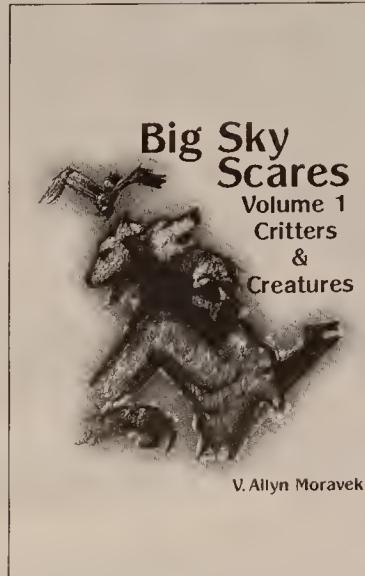
Dill A Sequel to *I'da Danced at His Hanging*

By Joe Neil Steward
Published by Xlibris, Random House Ventures, New York, NY
\$21.50 softcover; \$31.50 hardcover

In this sequel to Joe Steward's novel, *I'da Danced at His Hanging*, readers are introduced to Dill Buckalew, a good old Texan who winds up as a hired assassin and kills his best friend.

Set in Montana, the tale deals with the conflicts faced by Dill, who'd give anyone a helping hand, but whose lack of faith in God and some bad luck push him toward the life of a hired gun.

The author, who spent his early years pursuing a career as a Hollywood actor, once resided in northwestern Montana. He now lives and writes in eastern Tennessee.

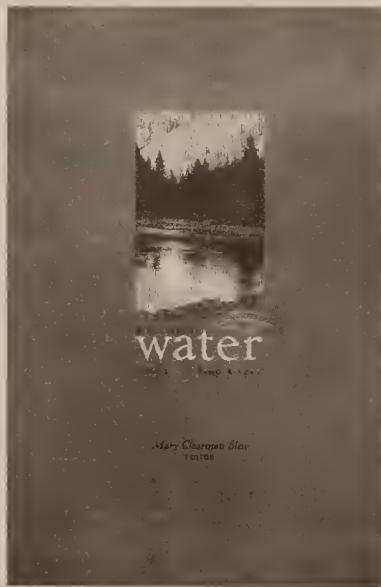


Big Sky Scares, Vol. 1 *Critters and Creatures*

By V. Allyn Moravek
Published September 2001 by Basement Office Press, Helena, MT
\$10 softcover

This collection of three imaginative stories from the pen of Helena author V. Allyn Moravek presents various wild, woolly and thoroughly entertaining adventures.

The tales include "the chilling, untold truth" behind John Colter's capture and flight from the Blackfeet ("Wind Knife's Run"); an old cowboy's adventures in a post-apocalyptic world ("Dark Gold"); and an emergency-room crew faced with a hallucination-inducing trauma patient ("Sorcerer's Script").



Written on Water *Essays on Idaho Rivers*

Edited by Mary Clearman Blew
Published 2001 by the University of Idaho Press, Moscow, ID
\$14.95 softcover

Rivers both real and metaphorical fill this sparkling collection of essays about Idaho waters, edited by University of Idaho English Professor and Montana native Mary Clearman Blew.

Blew sought to bring together the diverse voices of Idaho authors around a single theme – the state's abundant wild rivers. The results amazed her: "It was as though everyone I spoke to contained an unwritten essay on an Idaho river that had waited until now to stir itself."

The 18 essays express the profound affect of water on people, not only as a powerful element of nature, but also as a stirring poetic expression of the relentless passage of time.

Blew is the author of three books, including *Balsamroot*, her memoirs of growing up on a Montana ranch.



Then and Now *Thirty-Six Years in the Rockies, 1864-1900*

By Robert Vaughn, with a new introduction by David Walter
Published 2001 by Farcountry Press, Helena, MT
\$14.95 softcover

First published in 1900, this book by early Montana pioneer Robert Vaughn has long been considered one of the best first-person accounts of 19th-century Montana life.

Born in Wales in 1836, Vaughn traveled to Montana Territory in 1864 to try his hand at placer mining in Alder Gulch near present-day Helena. His subsequent adventures with the land, the Native Americans, and the emerging culture of Montana make for enlightening reading. The book also contains numerous historical photographs.

Vaughn died in 1918 after gaining the widespread respect of peers throughout the state as a man of integrity, honor and courage.



Breath In Every Room

By Tami Haaland
Published December 2001 by Story Line Press, Ashland, OR
\$13.95 softcover

This diverse collection of poems touches upon life's minutiae – children, birds, bears, a buried placenta, dreams of swimming with fish, hikes in the Sweet Grass Hill – and in a simple, understated fashion draws forth the greater significance of these moments.

Haaland "braids together haunting poems ... leaving the reader – not closure – but an opportunity to imagine long after completing the book," says award-winning poet Sandra Alcosser.

Haaland, instructor of English at MSU-Billings, received the 14th Annual Nicholas Roerich Poetry Award for this volume. Her poetry has been published in numerous magazines and anthologies, including *Calyx*, *SAM*, *Rattapallax* and *Ring of Fire: Writers of the Yellowstone Region*.

Poets & Writers Online

Poets & Writers Online (www.pw.org) is an extensive website, sponsored by *Poets & Writers Magazine*, that offers a variety of resources to writers. Special features include:

- "Literary Horizons," which provides professional development opportunities for writers, publishing seminars and panel discussions.
- "News from the Writing World," offering reports on events, happenings, and trends in the literary community. Each weekly column features stories that affect writers.
- "Great Resources," listing conferences, workshops, writing programs, organizations, societies, presses, magazines, and more.

Register for "Poets & Writers Speakeasy" and join conversations about agents, MFA programs, novel writing, poetry and much more. Many of the listings from one of P&W's most popular books, *A Directory of American Poets & Fiction Writers*, are also available with search capabilities. Locate poets and fiction writers; use the search engine to list writers by agent or publisher, or discover where other writers have been published.

For more information about the magazine and its website, call 212-226-3586.



Buddy DeFranco Jazz Festival features renowned artists

The University of Montana's annual Buddy DeFranco Jazz Festival, a celebration of jazz performance and education, takes place this year April 26-27, with evening concerts at the University Theatre in Missoula.

Buddy DeFranco has the distinction of winning twenty *Downbeat Magazine* Awards, nine *Metronome Magazine* Awards, and 16 *Playboy All-Stars* Awards as the number-one jazz clarinetist in the world. He lends his name to a festival that for more than 20 years has given high school and college ensembles the chance to learn from performances by top-notch jazz musicians and educators. More than 500 students and 1,500 audience members participate every year.

In addition to Buddy DeFranco, the 2002 festival will also feature renowned clarinetist Eddie Daniels and accomplished trumpeter Byron Stripling. Grammy Award-winner Daniels bridges jazz and classical styles like no other clarinetist today. Trumpeter Byron Stripling is one of the hottest artists in jazz.

For tickets, call 888-666-8262 or 243-4051; for information on the festival, call 243-5071 or visit www.umt.edu/defrancojazz/.

Tom Robison: *Rovin' the World's Edge*

If he could swing it, Tom Robison would love to fiddle around the whole globe, take his music across the Seven Seas.

Short of that, he can at least record some songs that help fulfill his creative wanderlust. In his new CD, *Rovin' the World's Edge*, the Bozeman fiddle-player and instructor manages that quite well with an assortment of ballads and jigs that express his yearning to see new sights and sail new waters ranging from the Emerald Isle to Australia.

In his second collection of music (*Many Hats* was released two years ago), Robison showcases 13 tunes recorded last year during a live show at First Presbyterian Church and in the studio. Robison contributes two original tunes to the mix, "Water Strider Waltz" and "Fine and Dandy."

The tunes were inspired in part by a trip to Newfoundland, with its strong Irish roots. A couple of his key collaborators, guitarist Richard Burke and flute/concertina player Rich Morse, both sail extensively, which also fed Robison's ideas for a theme. "We've been drawn to ballads that have something to do with life on or near the seas," he says.

Other contributors include mandolin player Rick Veeh, Jim Shultz on bouzouki and guitar, Mick Cavanaugh on pennywhistle and tenor banjo, Craig Hall on guitar, Carol Dailey on piano and Angie Leprohon on hammer dulcimer and musical saw. Fiddle students Hallie Firth, Spencer Ward, Brian Derham and Dana Liebelsen also added to the mix.

Robison, who has performed extensively with Celtic ensembles, is increasingly drawn to new genres, including the music of early jazz/swing pianists such as Jelly Roll Morton. "I want to keep doing Celtic but I want to branch out into the rags and swing," he says.

While he enjoys seeing artists push the fiddle and other instruments beyond musical stereotypes, Robison doesn't like to see the old Celtic traditions sullied. "It's a good thing there are purists around," he says. "And that's true of everything from Bach to old-fashioned fiddle music."

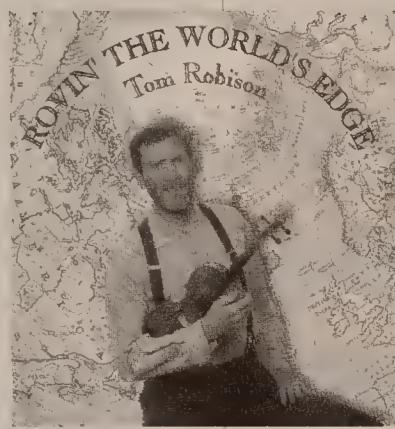
— Bob Phillips

Jenn Adams: *Live on the Blue Planet*

"If fate is fair, Jenn Adams's first nationally released recording will bring this fine songwriter some deserved attention." — *Acoustic Guitar*, November 2001.

Reviewer Rani Arbo gives Adams a glowing review for her second CD, *In The Pool*, comparing her "groove and stylings" to those of Joni Mitchell and Bonnie Raitt, and adding, "Let's hope there's more to come."

Mr. Arbo, hope no more! The label-defying



Bitterroot chanteuse has just released *Live on the Blue Planet*. This delightful gem features 15 live tracks, hand-picked from more than 100 songs recorded during a two-year span in the musical garden of The Shop in Spokane, WA.

Live on the Blue Planet is a refreshing follow-up to her professionally recorded and produced *In The Pool*. "It was fun to do a live recording," says Adams. "It's very different from the produced CDs. I wanted to give people the feel of a live show — warts and all — a representation of me, just voice and guitar."

Live on the Blue Planet

captures that warmth and intimacy of a live show — those subtle nuances that often get lost in a more polished recording. Selections include five new originals, plus several uniquely rendered versions of classics penned by a diverse mix of songwriters — Jimi Hendrix, Elton John, John Prine, Kate Wolf and others.

Original tunes include "Rosalia," "Under the Gypsy Sky," "Little Puffy Clouds," "The Garden Song" and "Change in the Weather." "Lay Me Down," which Adams penned after September 11, is a metaphorical perspective on loss and was a way for Adams to process the range of emotions that she felt following the tragic events of that day.

After a February road trip to Florida for the Folk Alliance conference — with concerts enroute — Adams returns to the Montana stage. She will be performing with Brian Kopper on March 9 in Chester for the Liberty Village Performing Arts series. For more information, visit the website: www.jennadams.com.

— Brenda Steiner

Judy Fjell: *Bird Return*

Big Timber singer-songwriter Judy Fjell evokes the rapturous voices of songbirds and the elegant flight of eagles, geese and swallows, in the title song of her new album, *Bird Return*.

Accompanied by flute, she pays homage to the avian residents of Montana: "Kingbirds on the fencewires, bluebirds in the pines, herons in the rookeries, pelicans fly in graceful lines ..."

Fjell, whose performance career began in the mid-70s at the Best Cellar Coffeehouse in Corvallis,

OR, has toured the United States. The artist — with her distinctive voice and passion for social justice — has been compared to the late Malvina Reynolds. She's the founding director of several women's cho-ruses, retreats and camps in Montana, Oregon and California, where she encourages personal empowerment and social activism through development of the singing voice.

Her eighth recording on Fjell's own Honey Pie Music label features a dozen original tunes, with such "midlife" themes as her mother's death, love's ups and downs, the passing of Hale-Bopp comet and contemplations on the nature of God.

In traditional folk fashion, Fjell often accompanies herself on guitar. Guest artists include cellist Janet Haarvig, violinist Beth Youngblood and vocalist Betsy Wise.

For details, visit www.judyfjell.com or call 406-932-6468.

— Kristi Niemeyer

Wylie & the Wild West: *Paradise*

Ask Wylie Gustafson, leader of the highly acclaimed Wylie & the Wild West, what kind of music they play and he'll reply, "West-ern!"

The artist, who was born and raised on Montana's Hi-Line, corralled a talented crew of musicians for his seventh recording, *Paradise*, released last fall on Rounder Records. In addition to Gustafson's

"warm as a Montana sunset" vocals and acoustic guitar, the CD features Ray Doyle on harmony vocals, guitar and baritone guitar; Duane Becker on steel guitar and Dobro; Hoot Hester on fiddle, mandolin and rhythm guitar; Dennis Crouch on acoustic bass; Mark Thornton on electric and gut-string guitars; John McGigue on drums and other percussive instruments; and Jeff Taylor on accordian.

Paradise is a roundup of 12 tunes that reflect Wylie's love of the West through high-octane honky-tonks, rockabilly and yodels, two-step shuffles, lonesome laments and classic cowboy ballads.

The sweetly rendered ballad "Swinging on a Star" was written as a tribute to his parents who are celebrating their 50th anniversary and "still have that twinkle in their

eyes and smiles on their faces." "Whoop-up Trail" features Hoot Hester's rousing fiddle playing and Wylie's smooth-as-silk yodeling.

"Without You" is a lilting little two-step shuffle written for his favorite cowgirl and wife of 17 years. And "When I'm Ridin' I'm Right" reflects the satisfaction Wylie feels when he's sittin' astride a good horse: "I'll never need a therapist on my payroll as long as there's a willing horse grazing in my pasture."

Packed with wholesomeness and a hearty dose of trail dust, *Paradise* is a masterful chronicle of life in the wide-open spaces. For details, visit the website at www.wylieww.com.

— Brenda Steiner



NEA chairman dies (from page 1)

The conventional wisdom was that Hammond's tenure would be a quieter era for the NEA. Congress had already approved \$115 million for the NEA, an increase of \$10 million over the previous year and a sign that efforts to shut down the agency had come to an end.

Sen. Edward Kennedy (D-Mass.), a longtime arts advocate, said at the time that Hammond's interest in education was especially important. "He is also one of the nation's leaders in the field of cognitive development and he understands the vast potential of the arts in early childhood education," said Kennedy.

Hammond arrived at the NEA Jan. 22 with a diverse resume as a composer, conductor and teacher. His interests included the music of Southeast Asia and Western compositions from medieval and Renaissance times. He was a frequent lecturer about the relationships between neuroscience and music. At Rice, where he was dean of the music school for 15 years, Hammond had also planned the design for the music building.

Hammond was born in Kenosha, WI, and earned his undergraduate degree in the classics from Lawrence University in Appleton. He studied Indian philosophy and music at Delhi University and then studied at Oxford University as a Rhodes Scholar. He taught at the Marquette Medical School, the University of Wisconsin, the Wisconsin Conservatory of Music and the State University of New York at Purchase. He was later president of the State University of New York at Purchase and founded a major summer festival on the campus, Summerfare.

His exploration of musical styles took him to Prague, where he was the founding rector of the Prague Mozart Academy. He conducted the American Symphony Orchestra, the ensemble founded by Leopold Stokowski, as well as the Dessoff Choirs in New York City. Two years ago he directed Stravinsky's opera, "The Rake's Progress," at Rice.

Weinberg said Hammond addressed the NEA



Michael Hammond

staff for 40 minutes on Wednesday, Jan. 23. "He talked passionately about the importance of the arts in his own life and his vision for a lively appreciation of the arts by all Americans.

He talked about the importance of early arts education and building an audience for the arts so arts organizations could flourish," said Weinberg.

Weinberg said Hammond had immersed himself in one of the rites of Washington bureaucracy. He was preparing for his first appearance before a House appropriations subcommittee on March 6.

Rice President Malcolm Gillis said: "Michael Hammond leaves a family and a university permanently enriched by his vision, strength of character, integrity and indomitable spirit."

Hammond is survived by his wife, Anne, and son, Thomas, an actor in New York.

— reprinted from the *Washington Post*
Jan. 30, 2002

Arts community will miss Hammond's zeal, commitment

Michael Hammond's unexpected death is a shock to us all. In speaking with NEA staff Jan. 29, many of them commented on his passionate and eloquent remarks to the agency after his arrival Jan. 22. The poetry he cited included a passage from Robert Frost, "Building Soil," his analogy to describe what he saw as the Endowment's role in getting young people involved in the arts so that they would have a lifelong interest in and appreciation of the arts.

Hammond's lifelong commitment to the arts and his obvious zeal is a serious loss for the arts field. Although we will never know what his legacy as NEA chair might have been, we share his commitment to the arts and our work furthers his vision and should serve as our tribute to him.

— Kimber Craine
Communications Manager
National Assembly of State Arts Agencies

Aaberg (from page 1)

But even in the midst of such professional accomplishment, 2001 stands out as a banner year. In addition to his Grammy nomination, Aaberg has received a National Endowment for the Arts grant and a Special Award from ASCAP (the American Society of Composers and Publishers). During the coming year, he'll be writing a piece for piano, cello and fiddle to be performed by a community orchestra in Kansas as part of the American Composers Forum's Continental Harmony project.

In his new recording project, *The Big Open*, Aaberg is again finding a musical language to match Montana's landscape — this time with "a lot of friends of mine" on a swath of instruments, including pedal steel, bassoon, brass, strings, mandolin and banjo.

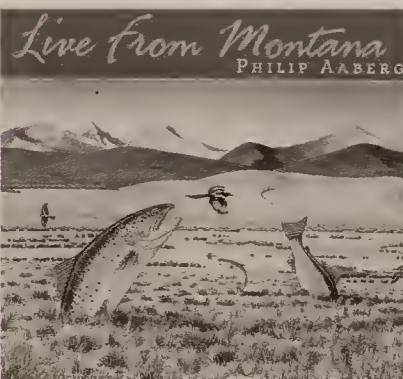
Next June, the artist will return to Chester

with his wife, Patricia, and their year-old son, Jake. Despite the difficulty of making a living as a musician in Montana, Aaberg sees the musical community thriving. He points to the accomplishments of Great Falls' Cascade Quartet, Missoula's Drum Brothers, and Bozeman-based composer Eric Funk.

"Great things are happening there," he adds.

On his own list of 'great things,' the Grammy nomination stands out. Aaberg doesn't even mind that it came in the New Age category. "I used to really hate that label," he says. "Now I think it's just a way of acknowledging that there are people who color outside the lines." The list of nominees also includes cellist David Darling, Enya, Kitaro and Sacred Spirit, a Native American group.

— Kristi Niemeyer



Monte Dolack's art graces the cover of Philip Aaberg's Grammy-nominated CD, *Live from Montana*.

"The Slaughter Rule" (from page 1)

The Smiths began work on the film in 1992, and submitted their script several times to the Sundance screenwriting and directing labs, only to be rejected repeatedly. The 34-year-old twins had worked at the film festival based in Park City, Utah, from the age of 18, volunteering as ticket takers and taking in as many of the festival screenings as they could.

Finally, they received the financial backing to proceed, and their lifelong dreams of writing and directing films came true.

The Smiths both say that feelings of guilt over the treatment of the coach and the small-town rumor mongering haunted them for years and spawned their work.

"He was a guy who was kind of bruised up by life and kind of a lonely guy whose only joy was coaching," Alex told the *Los Angeles Times* recently. "But we both almost bought into the rumors."



The Smith brothers: Alex and Andrew

Andrew added, "I think there was a little bit of personal shame that was involved. Later on, a sense of, like, we didn't give this guy a fair shake."

The 112-minute film was produced by Michael Robinson, and Gregory and Gavin O'Connor. The film, and Morse's portrayal of the coach, have received strong critical acclaim. It

also features three songs by Montana native Wylie Gustafson and his band, Wylie and the Wild West, as well as a brief appearance by Gustafson in a bar scene.

The filmmakers are currently seeking a distributor, and hope to release the film nationally late this year.

They are also writing a new film, "The Faithful," for Disney Pictures. Other writing credits include "The Garden" for Columbia, "The Radioactive Boy Scout" for HBO/Warner Brothers, and "The Wide Open." Their short, "the keening," was screened at Sundance in 2000.

Plans are underway with the Montana Five Rivers Festival of Film for an April screening in Missoula. Call 777-0090 for more information.

— Bob Phillips



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"Art-Spot" flags to wave over Whitefish

Several Whitefish businesses are flying new "art spot" flags, which designate those places that sell, promote or support the arts. The project, spearheaded by artist Lia Moon of Stumptown Art Studio, emulates a project launched in Kalispell several years ago, under the auspices of the Hockaday Museum of Art.

The goal of both flag-flying endeavors is to increase community awareness of the wealth of artists who live and work in north-central Montana and to cultivate relationships between businesses, galleries and local artists.

In Whitefish, 17 businesses were participating in the inaugural project, and Moon was

hopeful that more would enlist. "It's really all about the arts and promoting businesses that promote the arts," she told a local reporter.

The flags cost \$35 apiece and art-spot participants will share the cost of printing a rack card and map.



Arts in Education

8

A study in color

President Bush receives painting from Belt High School student

Amber Olson, a high school student in Belt, has received much recognition for her artwork during the past year, including a personal meeting with President George Bush, followed by a thank-you note and signed photograph of herself with the president.

Last March, Gov. Judy Martz honored the young artist at the Capitol in Helena. Later that month, President Bush received an original painting by Amber during his visit to Billings. "The president spent several minutes talking with us and he seemed very genuine in his appreciation of her artwork," Amber's father, Russ Olson, told a *Great Falls Tribune* reporter.

Her mother, Robin Olson, had been reluctant to give the painting away — "even to a president."

"After all, a painting can take her weeks and weeks to produce," she said. "But he seemed so genuine and caring that I'm glad now that I was willing to let it go."

Amber was one of 32 young artists — and the only Montanan — whose works were featured last spring in a Very Special Arts exhibition at the Russell Senate Office Building in Washington, D.C.

When Amber submitted her work for the VSA show, she selected a painting titled "Sunset" because it reflected her independence in her artwork.

Her artist's statement, which is published in VSA's "How Does Art Shape Your World?" catalog, posters and brochures, was communicated to her aide through her alphabet board. It reads:

"Art has changed my world in the last two years. It makes me feel good about myself to be able to paint. My artwork helps me to show my feelings that I couldn't do before. It makes me feel wonderful."



Governor Judy Martz greets Amber Olson and her art teacher, Leslie DeVos.

Lincoln school wins art certificate

The winner of this year's \$500 certificate from Dick Blick Art Materials is Lincoln Public School. Annette Allen submitted a project titled "Egyptian Clay Relief" for grades six through eight.

The selection committee valued the lesson's organic connections to history and science and the ties to the students' personal experience. They commented that the lesson was fun, students would have a wonderful product when they are done, and it can be adapted to other grade levels.

The members of the selection committee appreciated the work represented in all the lessons submitted. The work these teachers do to integrate the arts into students' classroom experience is an important part of their education.

Amber Olson finds her voice in art class

The following story by Mary Ellen Hendrickson originally appeared in the *Great Falls Tribune*.

Belt High School student Amber Olson has discovered her artistic voice in her high school art class. One of her paintings, "Winter Snowstorm," was purchased for an award presentation to the Holter Museum in Helena.

Amber, who has been in a wheelchair since she was a third-grader, has difficulty speaking and moving because of a rare neurological disease.

Although Amber has taken art classes since second grade, her gradual loss of gross and fine motor control made it challenging to find art activities for her.

"My goal at the beginning of last year was that Amber would respect her own art work," said Leslie DeVos, Amber's art teacher.

Assisted by Amber's aide, Jaime Archey,



"This is a kid who hasn't been able to express emotion. It's like every painting captures her soul."

— Art teacher Leslie DeVos

DeVos guided Amber through a series of paintings, progressing from a reliance on masked-off areas to control her painting, to her current ability to control the

direction, area and energy of each brush stroke.

Amber chooses her own subject matter and has a strong voice in the color of the pieces. Amber's aide helps dip her brush, then holds the canvas in

front of her.

"Jaime is wonderful because she supports her and challenges her," DeVos said. "She's her friend and her mentor."

"This is a kid who hasn't been able to express emotion. It's like every painting captures her soul. Her first one is so powerful — very free. It has lots of energy," DeVos said.

DeVos recalls watching Amber paint one day during class. "She had such a look of concentration on her face. Then I looked around the room and every high school student was holding their brush

poised, watching her."

Belt High School has grown along with Amber, superintendent Calvin Johnson said. Teachers modify course work, allowing Amber, accompanied by her aide, to participate in all regular classes except math.

"The one thing I can say is that we've been so blessed by so many people who have come into Amber's life," said Russ Olson, Amber's dad.

Her mother, Robin Olson, added, "Amber has always loved color. With painting, she is the art."

Arts in Education



High Notes for Kids brings music to low-income students

Low-income children in Lewistown are getting a musical leg up, thanks to the High Notes for Kids program. Started last year by Garfield Elementary School Principal John Moffatt, the program provides free piano lessons for children whose families can't afford them.

"I notice the gaps between kids who have all the opportunities and those who don't," Moffatt says. "Although you can never completely level the playing field, I thought I could do one little thing to expose kids to music and art."

Application forms are available at every school in the district, K-12. Parents or guardians are required to pay an initial fee of \$20, which buys music for the program. They also sign a pledge that their child will practice, attend lessons and take care of their music. Families who are eligible for free or reduced lunches automatically qualify.

This year, 30 children are enrolled. The district has a piano in each building, plus two additional pianos that have been donated to Garfield School. "Somebody is in there every night after school practicing the piano," says Moffatt.

Piano teachers are paid (albeit at a lower fee schedule) and three high school pianists also teach youngsters.

Moffatt estimates that it costs \$7,500 a year to provide piano lessons to 30 students. Of that amount, he says, about \$30 goes to administration "although at some point I might have to buy more stamps." The program has received a \$2,500 grant from the Central Montana Foundation and funding from local corporations, churches, civic groups and the Montana Arts Council. Community members have also pitched in with monetary donations and offers of music or practice time on their own pianos. Funding the program "is always going to be the challenge," Moffatt adds.

So far, only three or four kids have dropped



"...but if some child never has the chance, we'll never know what they might make of it."

— John Moffatt

out of High Notes for Kids. "Often, this is the first time anyone in the family has had music lessons," says Moffatt. He recently attended "Solo Day" at Garfield, when children who are taking outside lessons perform during music class. "One after another, kids in the program raised their hands and got up and played their solos," he says. "I know what would have happened otherwise — these kids would have been spectators."

Moffatt, who has been an educator and administrator for nearly three decades, says his own experience as a child fuels his interest in exposing children to music lessons. He grew

up in a large family in the tiny town of Sunburst, close to the Canadian border. "My mom probably had a little responsibility for this," he says. "Even though we had a big family and not much money, she made it possible for each of us to take lessons."

Those lessons "were a very positive, enriching influence," he adds. "They made a difference in my life." Even now, "for relaxation, I like nothing better than playing piano," Moffatt says. "I just wish someday I'd get good at it."

The principal is confident "High Notes for Kids" will make a difference in the lives of young piano students in Lewistown. "At the very least, it helps build an appreciation of music and art," he says. "And just the intrinsic value of music — everyone needs to be exposed to that."

Moffatt also points to "solid research that shows the connection between music and art training and academic performance." In addition to exposing children to music, he hopes lessons might boost academic performance as well.

"The single greatest predictor of poor academic performance is poverty," he adds. "Many of these kids are just trying to survive."

Moffatt says he's received support and encouragement from the Montana Alliance for Arts Education, the Montana Arts Council, Very Special Arts and local music teachers. Creating the program "takes somebody doing the legwork," he says. "But it's been a very rewarding thing to do."

"These kids may not turn out to be concert pianists," he adds. "But if some child never has the chance, we'll never know what they might make of it."

For more information on High Notes for Kids, call Moffatt at 406-538-2366.

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Grant sources help educators

For an updated "Department of Education Forecast of Funding," visit www.ed.gov/offices/OCFO/grants/forecast.html. The website lists virtually all programs and competitions in which the Department of Education has invited or expects to invite applications for new awards for FY 2002 and provides actual or estimated application deadline dates.

The lists are in the form of charts, organized according to the department's principal program offices, and include programs and competitions the department has previously announced, as well as those it plans to announce at a later date.

Also of interest to educators is www.schoolgrants.org, a collection of resources and tips to help K-12 educators apply for and obtain special grants for a variety of projects.

Montana Power supplies small schools with symphony video

by Dr. Claudette Morton
Executive Director of the
Montana Small Schools Alliance

Montana Power Company, which sponsors the annual Montana Summer Symphony, has given the Montana Small Schools Alliance videotapes of the symphony performance. The Alliance will be distributing one to each of the 250 smallest school districts in Montana during the coming months.

This past year the Alliance had a National Endowment for the Arts grant to conduct studies on how comfortable teachers in small schools were with the new State Student Arts Content Standards. The study revealed that teachers in small schools were almost as uncomfortable with the music part of the standards as they were with the dance standards.

At the elementary level, most teachers were comfortable with the theatre and visual arts standards. At the middle school and high school levels, the standards become more difficult, but the arts programs are generally taught by specialists, or at least persons with expertise, rather than elementary generalists. Still, there were some music standards at all levels which the teachers felt would be difficult for their students. Hopefully, these recordings will help.

The NEA grant was a partnership with the Montana Alliance for Arts Education, which conducted a survey among arts organizations in the state who provide outreach to the schools in their area. Along with the survey,



Montana Power, which sponsors the Summer Symphony, has distributed free videos of the annual concert to rural schools.

the State Arts Standards were sent to all the groups. These organizations were asked to tie their programs with schools to the standards. That will also help schools become more comfortable with the standards.

However, it is not possible for symphonies from the major cities to reach all the schools in Montana. That's why these videos are so critical. Teachers can use them to show students how the different instruments look and sound and how symphonic music is put together. The video, which features some of the finest

musicians in the state, helps students relate to symphonic music by tying the music to scenes of Montana.

While the arts are not always recognized as part of the basic program in schools, research is finding more evidence that many children learn the so-called basics through the arts, and that there are major connections to problem solving and work ethics in the arts. In fact, some national companies look at the resumes of prospective management for activities and course work in the arts.

The Montana Small Schools Alliance will continue to look for other resources, particularly through technology that will help the small schools meet the arts standards as well as other state standards. In the meantime, the alliance sends "a big thank you" to Montana Power for providing this important resource to the small schools across the state.

The Montana Small Schools Alliance was created in 1996 to provide resources, research, technical assistance and workshops to the smaller schools of Montana. The alliance is made up of the College of Education, Health & Human Development, MSU-Bozeman, the Montana Association of County School Superintendents, the Montana Rural Education Center, UM-Western, and the Montana School Boards Association.

New education law features key provisions for arts learning

10

On Jan. 8, President Bush signed the biggest overhaul of education law since passage of the 1965 Elementary and Secondary Education Act. The new act, titled "No Child Left Behind," includes key provisions long sought by arts-education advocates and marks a major victory for arts learning.

The bipartisan law determines how the U.S. Department of Education (USED) will support our schools, students, and communities. Congress forged an agreement after more than four years of deliberation, during which time advocates tirelessly sought to improve federal support for arts-education. The following key provisions were included:

- Arts as a Core Academic Subject:

The new act includes a general definition of "core academic subjects," which includes the arts. This means that whenever national education programs (such as teacher training, school reform, and technology programs) are targeted

to core academic subjects, the arts may be eligible to receive federal funds. Such a broad recognition of the arts has never before been included in the Elementary and Secondary Education Act.

- Arts in Education Grant Programs: Arts advocates were successful in reinstating the Arts in Education section in both the House and Senate versions of the bill. This section allows the USED to run competitive grant programs to support arts education, and also includes direct support for the John F. Kennedy Center for the Performing Arts and VSA arts (formerly Very Special Arts).

Recently approved funding for the USED places a total of \$30 million for arts in education within the Fund for Improvement of Education. It designates \$6 million for the John F. Kennedy Center for the Performing Arts, \$8.65 million for VSA arts, \$2 million for professional development for music educators, \$4 million for cultural partnerships for at-risk youth, and \$2 million for the media-literacy campaign, leaving \$7.35 million in unspecified funding.

- After-School Programs: The 21st Century Community Learning Centers program, which provides grants for before-school, after-school, and summer learning, will now accept applications from commu-

nity-based organizations. The grants previously were available to support community organizations only if a school was the primary applicant. Also, funds will now be allocated to each state to administer, rather than issuing grants to local school districts directly from the federal level.

Significant challenges still ahead

The law delegates increasing authority to state education agencies to determine exactly how federal funds are spent. And, schools will now be required to test students in grades three-through-eight every year in math and reading, with low-performing schools facing serious penalties.

This high-stakes emphasis on reading and math may create a challenge to arts-education opportunities. With these changes in place, it will be more important than ever that arts-education advocates work with education

policymakers at the local and state levels to take advantage of the new federal opportunities.

More information to come

The national arts service organizations are working together to produce a complete guide to the new education law, with specific examples of how artists, schools, parents, teachers, community organizations and policymakers can work together to increase local support for arts education.

The guide will be available on the web in early 2002.

Hard work pays off

The bill reflects the persistence of arts-education advocates, who have tirelessly communicated with Congress and the White House over the years. Thanks to letters, testimony, research, and strong local education programs, national policymakers have recognized the value of supporting arts-education opportunities for all children.

Article courtesy of Heather Watts, Director of Government Affairs for the American Symphony Orchestra League.

TEACHING THEATRE

Encourage students to cultivate art

The Fall 2001 issue of *Teaching Theatre*, published by the Educational Theatre Association, was devoted to articles by artists and educators on why theatre matters in a time of national crisis. In one article, New York theatre producer Joe Norton explains why the teaching of the arts is so important during times like these. Mr. Norton writes:

"When I speak to students, I tell them that we in the theatre do not take social injustice lightly, for we cannot stand to be silenced. So when I'm asked, 'Why teach theatre (the arts)?' my reaction is immediately, 'How can you not, especially in times like these?'

"Think about your students, about what kind of adults they are growing to be with your help. If you stop teaching theatre you stop teaching

them to act, you take away their confidence. Stop teaching them to dance and they stumble, or worse stand still. Tell them to stop singing and take away their voices, their desire to be heard. Lock up their horns and their crayons and brushes and leave them empty handed ...

"So teach them please. Encourage them to cultivate their collective art ... so that they might create and preserve some semblance of beauty and compassion in this crazy, unstable world."

— Reprinted courtesy of Dennis Holub, Executive Director of the South Dakota Arts Council, from their newsletter *Arts Alive, Arts of the State of South Dakota*



Mandir makes music in a Choteau grain bin

The Choteau's Performing Arts League brought Mandir to town for a week last fall. The group engaged students from Bynum to Augusta, and after the fortification of nightly potlucks, led adult workshops each evening. PAL board member Hannah Hinchman describes their residency in words and sketches:

Someone lights candles and places them in the middle of the swept cement floor ...

We're singing, but not songs, or even melodies. Following Matthew Marsolek's lead, we sing pure tones, and Ralph Paulus's empty grain bin sends them back to us wildly etherealized.

Mandir is the Montana ensemble that includes those vortices of creativity, Matthew and Michael Marsolek, the originators of Drum Brothers. Both are polymathically musical, as are the other members of the group, Lawrence Duncan and Beth Youngblood.

Matthew observes that the height of the grain bin fits the wave-length of a certain note, and he sings it. It seems not to come from him at all, but from somewhere above the enclosed space, accumulating ringing layers of harmonics. Michael evokes

barks and howls from his didgeridoo fierce enough to raise the hackles of any wild creature. This is no warm-fuzzy fellowship circle. This is an experience meant to induce awe at the power of sound.

Something similar happens in Drum Brothers' drum circles and classes, using big-toned African drums and complex polyrhythms. Groups of students, even novices, learn patterns that at first appear unrelated, but when played together overlap and syncopate in astonishing ways. The rhythms create an overall fabric of sound that engulfs the group, sustained by everyone and no one.

For Matthew, Michael and their cohorts, music is a boundless prairie of possibility. Rhythmic order and soundscapes lie all around us and inside us: why should we limit ourselves to the packaged and pre-formed variety?

As Matthew says, "If you can breathe, you can sing." Why not in the grain bin? Why not all the time?

Hannah Hinchman is a writer/artist who lives in Augusta, author of *A Trail Through Leaves: the Journal as a Path to Place*. She's a recent addition to the board of Choteau's Performing Arts League.



MONTANA HERITAGE PROJECT

Responding to the President's call for community service

by Michael Umphrey,
Montana Heritage Project

"We want to be a nation that serves goals larger than self," President Bush said in his State of the Union speech, urging all Americans to devote two years or 4,000 hours to volunteer activities. A CNN/USA Today/Gallup instant reaction poll taken immediately after the speech found that 80 percent of Americans felt willing and able to make that commitment.

That's a lot of hours. I suggest we attempt something that will inspire people centuries from now.

Let's create a legacy for the ages.

To get it right, we need to think about our moment in history – the unique opportunities we face. Most of the troubles we face today are variants of the troubles people have always faced. There's nothing new about war or terror, for example. What is new today is that for the first time in history we have through digital technologies the means to put knowledge – not just some knowledge but all knowledge – within reach of all the earth's peoples. That's the big story for our times.

Millennia ago, a great library was built at the intersection of three continents. More than 400,000 books were gathered in a single collection in a world where books were hand-copied and rare. It was a story of a vast collaboration that linked the work of thousands of people over centuries.

Up close that vast story was sometimes hard to see. Possessions, trade, bickering, political strategizing, and war occupied the minds of many people. Alexandria suffered from nearly regular riots throughout its history, one triggered when a soldier killed a slave in an argument over who had the better sandals. The library persisted through wars linked to the rise and fall of Greek, Roman, Christian and Muslim empires. Eventually, the library at Alexandria was destroyed.

But the story of the universal library isn't over, only unfinished. The important story is that in a greedy, ignorant and violent world, the library was even started.

Today, through digital technologies we have the means to push that work forward, to build a universal library. We can provide knowledge of medicine, agriculture, government, religion, literature, art, science and everything else to all the peoples on earth. This would take more than the commitment of our large institutions. We would need millions of people in millions of small places, gathering local knowledge that only they can find. In doing small, local projects we would build the social capital needed to undertake larger projects.

This isn't a fanciful idea. Actually, for some years community members have been working with students in the Montana Heritage Project to gather and publish local knowledge. In Harlowton, students writing hundred-year histories of three ranching families brought the entire community together to think about what had been accomplished in the past and what lessons might be applied to their prospects for the future.

Student Betsy Lee from Corvallis noted that through examining the past and listening to elders, "We learn how to live our lives to make a difference, and that's what



Dillon students Brandon Kamps (left) and Brett Barnes gather field notes at the Polaris School. History teacher Jerry Girard's Montana Heritage Project class is compiling a history of one-room schools in Beaverhead County for an exhibit at the Beaverhead County Museum.

really counts." Tyanna Wiediger, also from Corvallis, noted that the Heritage Project "really made me think about my own community and how I can help it and learn about it."

Last year in Bigfork nearly every teacher contributed in some way as high school juniors spent a year completing a multimedia history of the community at the request of the Chamber of Commerce. The result of this academic work brought 350 people out to the local theater to learn more about themselves.

Students in Townsend published a book, *Women in History*, which involved them in dozens of interviews with community residents, and resulted in a deeper understanding of the contributions ordinary people had made to the quality of life there.

Student Emma Garman said, "I now believe in the importance of recording personal stories and experiences so these events may be available for future generations."

In Ronan, the gymnasium was transformed into a large museum with dozens of exhibits, many focusing on local research, created by students in nearly all classes. In Eureka, students participated in a community reading series at a local bookstore, reading local history back to people from town.

In Browning, young people learned about the past directly from elders who have struggled all their lives with questions about communal

continuity and change.

In Simms, 22 mentors from the community worked directly with students on a comprehensive history of the high school, going back to 1918. This involved countless interviews and conversations as well as hours of collaboration to build a model of the first school, compile a book of photo-essays, and numerous other projects. The amount and quality of work that was done would have been simply impossible without community members helping.

Though no school in the Heritage Project has yet attempted something as ambitious as operating its own museum, schools in Libby, Roundup, Chester, Corvallis, Townsend, Harlowton and Dillon are working more and more closely with museums on joint projects. All are engaging students in collaborative learning projects that embed strong academic work in a context of community service.

People in these communities are coming to understand that education is the work of producing, not merely consuming, knowledge. Their youth are finding themselves



Students in Jerry Girard's Montana History class interview Polaris teacher Fran Schisler for a history of one-room schools in Beaverhead County.

surrounded by museums, libraries, parks, churches, and civic groups that take education seriously. Schools are no longer isolated and overwhelmed. Students learn not from a single teacher but from a community of knowledgeable citizens. They learn that education at its best serves purposes larger than individual career success.

In creating a nation of communities that took scholarship seriously, we would educate a generation of young people who took it seriously. They would take human knowledge to levels we can't imagine, and they would understand the importance of increasing everyone's access to the library they helped to build.

Though we don't yet know at what cost, we know that ultimately the terrorists will fail. Their lives are part of a sad tale about trying to stop the big story in human history: the quest to correct error and to add detail to our understanding of nature and history.

They won't succeed because that quest is a better story, and one that anyone can join.

Michael L. Umphrey is director of the Montana Heritage Project. For more information, call 406-745-2600 or visit www.edheritage.org.



Montana Heritage Project sponsors Art Ortenberg and Liz Claiborne visit with Roundup students Sarah Dotson (right) and Mirand Breding at the Student Conference in Helena, where Governor Judy Martz recognized them with the Governor's Award for Distinguished Educational Leadership.

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Students honored for community service

The Montana Campus Compact will honor Montanans who generously share their time and efforts with their communities during "Ice-breaker: A Celebration of Service," 7 p.m. March 9 at the Holiday Inn Parkside in Missoula.

The Montana Campus Compact (MTCC) is a statewide nonprofit organization that supports and promotes community service on Montana's college and university campuses. Each year, the organization provides financial aid and educational awards to students and faculty members engaged in community service.

By helping students become lifelong citizen-leaders, the compact aims to create lasting change throughout the state. During 2001, the MTCC Corps mobilized 810 volunteers who performed nearly 12,000 hours of community service.

The Icebreaker celebrates these community contributions with music, food and a silent auction.

For details, call 406-243-5177, ext. 3, or visit www.umt.edu/mtcompact.



Fellowship Spotlight

The Montana Arts Council awarded eight Individual Artists Fellowships in June 2001. *State of the Arts* continues its profiles of these artists with dancer/choreographer Karen Kaufmann and painter Nicholas Oberling.

Karen Kaufmann — Performing Arts

The language of movement — the ways in which dancers use their bodies to articulate ideas and emotion — has sparked Karen Kaufmann's career for more than two decades.

Whether she's planting dancers in a giant maple tree and asking the audience to lie down below and watch the performance, or giving kids a visual lesson in geometry through the lines, arcs and angles of a dancer's movement, Kaufmann is committed to building bridges between dancers and their audience.

Kaufmann, who is head of The University of Montana's dance program, was also co-founder of the Montana Transport Company (MoTrans). She founded the professional troupe in 1993 with Amy Ragsdale. "At that time, there was no contemporary dance company in Montana," she says. "Amy really wanted to attract high caliber dancers and keep them here." The troupe, which tours throughout the Northwest, has also performed at the Merce Cunningham Theatre in New York City and On the Boards in Seattle.

Kaufmann moved to Montana from New England, where she earned a bachelor's degree in dance education from Hampshire College in Amherst, MA. She first visited the state in 1977 when she studied children's dance with a professor at UM as an undergraduate. "I've been here off and on ever since," she says.

Kaufmann earned her master's degree in dance education in 1993 from Antioch University in Ohio. By then, she had already



Karen Kaufmann

amassed a decade of experience as a freelance dancer in Montana, offering teachers' workshops and school performances throughout the state. The experience gave her a deep appreciation for young audiences. "Children themselves are inherently very understanding of dance," she says. It also helped her understand kids' attention spans — invaluable information for a choreographer.

During her tenure as a dancer during the 1980s and during the past decade with MoTrans, Kaufmann has choreographed several participatory dances for kids including "Moving Words" and "Math Moves."

The first piece, created in 1999, shows how dancers use parts of language, especially verbs and adverbs (as in "running slowly," "walking sadly").

Kaufmann used her Arts Council Fellowship to create the new piece, "Math Moves," which premiered in February for students in Gardiner and at MCT Center for the Performing Arts in Missoula. To create the piece, Kaufmann studied the national education standards for math in grades K-6, and then looked for links to her artwork. Throughout the performance, children find examples of mathematical concepts, including lines, arcs and symmetry. "I'm really interested in how we can tie movement and dance into the curriculum," she adds.

In addition to working with children, MoTrans residencies typically include evening concerts of works by company members and nationally known choreographers. For Kaufmann — as a creator of dances — MoTrans offers an opportunity to have her work performed "by exquisite, beautiful dancers."

Another facet of Kaufmann's career is her

enthusiasm for site-specific pieces. She organizes an annual site-specific concert each fall at UM, where students and faculty are encouraged to create works that take audiences and dancers beyond the studio. Instead of working on a bare wooden floor, choreographers might stage their piece on a fire escape, a bridge or balanced on windowsills. "You find a space, then create movement elicited by that space." The challenges are myriad, including uneven surfaces and unexpected sounds (dogs barking, a helicopter flying overhead, a garbage truck in the alley).

"It's exciting what happens when you take dance off the stage and bring it to the everyday world," she says. "It blurs the boundary between life and art."

Kaufmann is confident that her work with children and teachers is helping to build an audience for dance in Montana. "Dance is probably the least understood, least observed and least participated in of the arts," she says.

Beginning next fall, a creative movement class will become mandatory for education students at UM, which should help teachers understand the value of dance as a classroom tool. "We can help teachers learn to harness the kinesthetic energy kids have by teaching them to use movement as a learning tool," she says.

Kaufmann has also taught and choreographed works for people with disabilities. The process "encourages me to be in the moment and focused on what people's abilities are," she says.

Whether she's teaching children, people with disabilities or college students, "I start with the premise that everyone can move. We begin with pedestrian movements and then start playing with it, molding it, adding imagination."

"Pretty soon, people are exploring and discovering new things for themselves," she says. "It completely rocks my world when that happens."

Nicholas Oberling — Fine Arts

Like an artist from another century, Kalispell painter Nicholas Oberling infuses his work with light and a more ineffable quality, which he describes as "mood." In the studio, he distills onto canvas his observations of the natural world — a quiet valley, trees, perhaps a small house. Instead of specific landmarks, he strives to capture "the eternal pastoral landscape."

Oberling, a native of Long Island, NY, knew from an early age that he wanted to be an artist. As a nine-year old, he began taking lessons and eventually studied fine art and art history at Cornell University in Ithaca. However, the artist had "a fundamental problem with the way art is taught in the university system. Its emphasis on intellectual ideas instead of craftsmanship doesn't prepare you for a career as an artist," he says.

Oberling found a more compatible approach at the Art Students League of New York, where students study with recognized masters at their own pace. He spent a decade there, in the landmark Beaux Arts building on 57th Street. His teachers were all classicists. "We shared a common love of technique and a feeling for the importance of drawing and painting from the figure."

The human figure, Oberling believes, embraces "all the shapes of nature. If you learn the figure, you learn proportion, gesture, form and value." It's also the most difficult subject to paint or draw. "You're confronting all of your weaknesses," he says. "Man is



"Spring on the North Fork," by Nicholas Oberling

always humbled when confronted with the human form."

While studying at the Art Students League, Oberling met his future wife, figure painter Jennifer Li. Jennifer had visited Montana as a child, and persuaded her husband to explore the state when they decided to leave the East Coast. "Both my wife and I felt immediately at home, like we belonged here," he recalls. They settled

in the Kalispell area four years ago, and are now expecting their second child.

Compared to the tame, suburban landscape of Long Island, Montana offers constant inspiration for the artist. "In New York, people don't look at the sky — there's too much distraction," he says. "Out here, nature dominates people's psyche. I find myself having more in common with people who are affected by the landscape — I feel like I'm in a sympathetic society."

Although Oberling occasionally sketches outdoors, or *plein air*, those works are preparations for his formal paintings. "I work out of my mind," he says. "I feel very strongly about the power of reflection and meditation in my work. A more universal landscape emerges."

Oberling's painting process begins with an impression. "I see something, think about it for a month or two, then face a blank canvas and immediately pull that image from my head." By allowing the initial image to mature in his mind before materializing on canvas, Oberling is able to forget "the extraneous details and remember the mood."

Mood, says the artist, is at the heart of each painting. "It's something my collectors seek out." Although Oberling sells his work throughout the United States, he

(Continued on next page)

Fellowship profiles by Kristi Niemeyer

CAN offers new website

The Community Arts Network (CAN) hosts a website that offers a living archaeology of information about community-based arts. Go to www.communityarts.net and find:

- The CAN Reading Room, which offers a large database of articles from High Performance magazine.

- A monthly newsletter, APInews, which can be subscribed to free of charge.

- The CAT Directory, which lists people and institutions who offer training in community-based artwork.

- Extensive links to many offerings in the field.

- Special features by CAN members and others.

- Information on Connecting Californians: Finding the Art of Community Change, a project that bridges the arts, humanities, storytelling and community organizing.

(Don't call it Cowboy) Poetry

Folk & Traditional Arts Apprenticeship: Paul Zarzyski, Augusta/ Sarah Bauer, Miles City

"Rodeo and Poetry were, for me, a perfectly matched pair of passions..."

— Paul Zarzyski

Paul Zarzyski is a native Montanan of a special breed: he wasn't actually born in the state. He has been known to attribute his instinctive love of Montana to a misguided stork that plunked him down in Hurley, Wisconsin, as a newborn. The stork dropped him off too far to the east. Paul remedied the stork's geographic miscalculation by coming west to Montana as a young man in the early 1970s where he began riding bucking horses on the Montana Rodeo Circuit and working on his MFA in poetry from The University of Montana.

Of his love of the western genre, cowboy poetry, Paul writes, "I took an immediate interest in the early/traditional cowboy poems and songs, which surprisingly I found among the dustiest stacks at The University of Montana library. I learned three chords on a cheap guitar and began singing those verses ("Strawberry Roan," "The Border Affair," "Red River Valley") to the walls from which the cowboy lingo bounced lovingly back to my ear and heart. Soon after, I began writing about my own rodeo emotions and experiences..."

Paul began participating in both the Montana Cowboy Poetry Gathering and the now much-heralded Cowboy Poetry Gathering in Elko, Nevada, in the mid-1980s. It was at the Montana gathering in 1988 that he met Sarah Bauer.

Sarah is a native Montanan of the customary kind, born in Miles City, one of the state's most



Poet Paul Zarzyski

easterly towns with a reputation for wild-westerly cultural behavior. In 1986 Sarah was shoeing horses, breaking colts and running an outfitting business in Choteau, when her work as a poet began.

"About the only thing that I knew about cowboy poetry was that it rhymed. I had something to say and verse was the way that I wanted to say it. I knew when something didn't sound right, but it would be a couple of years before I would hear the term meter," wrote Sarah.

She continued, "Paul has been a great encourager to me since 1988. At past Montana

gatherings, Paul has taken the time to come to the open sessions and listen to my poems. In 1990 I sent Paul a tape and two poems. He wrote back telling me honestly what he thought about the tape, and he also scribbled generously on my poems."

With this experience in hand, Paul and Sarah applied to work together in 1993 and 1994. Over the formal nine-month period of the Folk and Traditional Arts Apprenticeship, Paul worked with Sarah, encouraging and cultivating her work in one-on-one sessions and with detailed written critiques.

Cowboy poetry is most often thought of in its oral form, yet the rewriting and revision period is crucial to good poetry. This became an important part of the apprenticeship process for Paul and Sarah.

In addressing this issue Paul wrote, "... it is my hard-nosed belief that the building of a strong poem takes not only the same pure-focused quality time that a master saddlemaker puts into his/her craft, but also the same emotional and philosophical and, yes physical/physiological investment."

Sarah echoed his feelings. She noted, "I need to write. I realized this summer when I was working on the ballad "His Ways" that I felt a certain contentment even though it was a struggle to write. I even forgot about eating something; that seldom happens! Hours would disappear and I'd be really surprised to look at the clock and see how much time had slipped away."

Together, Paul and Sarah keep alive the written word and the spoken voice of the cowboy poet, where they remain as solid and beautifully crafted as the saddles that are also so much a part of the traditional culture of the West.

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NEH offers Lewis & Clark grants

Grants for projects exploring the bicentennial of the Lewis and Clark Expedition are now offered through four of the National Endowment for the Humanities' grantmaking divisions: Research, Education, Preservation and Access and Public Programs.

The NEH invites proposals "to commemorate the epic journey and its historical consequences," and anticipates projects will involve new interpretations and syntheses of existing research touching on such fields as history, archaeology, anthropology, literature, philosophy, the history of science, religion, linguistics and regional studies.

Interested organizations should discuss the planned project with a program officer or send a preliminary proposal. Applications must be submitted to one of the four programs at its regular deadline, and applicants are also urged to seek funding from state humanities councils.

For more information: visit www.neh.gov or e-mail Mark Sherouse at the Montana Committee for the Humanities, sherouse@selway.umt.edu.

FOLKLIFE REPORT

Radio series, CD project and website in the works

by Alexandra Swaney
Folklife Director

Completing the booklet *From the Heart and Hand* was a milestone for the folklife program as it reported on 30 apprenticeships that were awarded to folk and traditional arts masters around the state. We have distributed copies of the publication to the artists involved, state legislators and officials, schools and institutions, as well as to folklife colleagues and institutions around the country. We've received many compliments on the publication, which I attribute to the quality of our Montana artists and to working with an excellent designer.

There are three exciting new folklife projects on the horizon.

A radio series titled "Montana Living Treasures," co-produced by the Montana Arts

Council's folklife program and Leni Holliman of At-Large Productions, will report on some wonderful Montanans. In the works are programs on Rapelje fiddlers Dick and Lisa Barrett; the Morans, a Metis family of which every member is a talented artist, storyteller or musician; and Alma Snell, a Crow tribal member who knows how to gather and prepare traditional Crow foods and medicines from nature. This series of eight half-hour programs will run on Montana Public Radio stations KEMC and KUFM. We'll let you know when as soon as they are completed and scheduled.

In the 1940s, Butte was truly an international music city. During that decade folklorist Wayland Hand recorded people singing in Serbian, Gaelic, Italian, French, German and, of course, English. There are

still some wonderful traditional musicians in Butte, such as John "The Yank" Harrington, whom we recognized as a Montana Living Treasure in a St. Patrick's Day celebration in 2000.

By working with the American Folklife Center at the Library of Congress, where the original music is archived, folksinger Mark Ross and I have been producing a CD of the historic music of Butte so that this amazing variety of music can once again be heard.

We are also working with MAC webmeister Beck McLaughlin to design a folklife website that will offer reports on new apprenticeship winners, a virtual exhibit of Montana folk arts and resource information for teachers using folklife in the classroom.

Nicholas Oberling (continued)

works with three main galleries: G.C. Lucas in Indiana, the Sylvan Gallery in Connecticut, and Chrysalis Gallery in New York. He's currently preparing for a solo exhibit at the Sylvan Gallery next fall. His work is also featured at Chaparral Fine Arts in Bozeman.

Although the artist works constantly, it may take months or even years to complete a painting. If the work seems incomplete, "I'll put it on the wall until I see how to resolve it. I have paintings in various stages of completion all over the place."

His goal with each work is to "paint a place in which a piece of my soul can rest forever."

he says. "I would never paint something that, to me, isn't complete."

The artist, by his own admission, is a nonconformist. Although he's partial to the works of the great Flemish painter, John Paul Rubens, and the German romanticist, Caspar Friedrich, he considers himself his own artist. "I cultivate my eccentricities," he says. "People like that are inherently unpopular." Fortunately, he adds, Montana offers "a lot of elbow room."

Although Oberling has received many awards during his career, the Arts Council Fellowship is the most significant. "There are a lot of very good artists in Montana," he says. "It was

flattering to be singled out among a very competitive field."

The fellowship also allowed him to work uninterrupted on a painting "that's been in my mind for the last couple of years." He spent six weeks on "Spring on the North Fork," a large painting of a cluster of mountain maple limbs and leaves, intertwined with birds. He describes the painting as "a celebration of the exuberance of nature."

"I've thrown everything I know about painting into it," he says. "It's kind of a mad gamble — something I had to do for myself."

Rethinking arts participation (continued from page 2)

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Library collection aids grant-seekers

The State Library in Helena is one of four Montana "Cooperating Collections" of the national Foundation Center. The collection is aimed at helping Montana nonprofit organizations and grant seekers succeed.

Extensive resources for writing grants and identifying funding opportunities from private and nonprofit organizations are available in a variety of formats, including print, CD-ROM and the internet.

FC Search: The Foundation Center's Database on CD-ROM is available for use on the library's computer research stations. Updated biannually, it provides easy, searchable access to data in the major foundation directory and index publications.

Library staff is available to help grant seekers; the internet-based FC Search Guided Tour and Advanced Tutorial are also useful tools.

For details, visit www.msl.state.mt.us/lisd/foundation-center.htm.

3. Barriers to participation

RAND's research helped us understand that broadening, deepening and diversifying participation have uniquely different challenges:

- If an organization has the goal of broadening participation, the likely barriers are *practical* – for example, space, advertising, marketing, hours or accessibility.
- If an organization wants to create a deeper connection, strategies tied to overcoming *experiential* barriers – connection to the artists and art forms or the organization's quality of service – are the common obstacles.
- *Perceptual* barriers are the most important factors to address when attempting to diversify participation. People must see a value in their relationship with an organization, from their own perspective, before they take the first step toward participation.

Distinguishing between different barriers to participation is critical to balancing resource allocations and the competing demands for service. For instance, lowering ticket prices (practical) and changing what is on the stage or in the gallery (experiential) will likely not solve the perceptual barriers that confront people different from those already being served. Attempting strategies that are misaligned may not just be a lost opportunity. It may, in fact, alienate existing artists, audiences or stakeholders.

Organizations are just beginning to explore the possibilities for the *Strategic Framework for Arts Participation* model. "What is particularly useful to us," said Richard Andrews, director of the Henry Art Gallery in Seattle, "is the clarification of the relationships between artistic mission and modes of participation." Spirited discussions in his organization, which is committed to presenting challenging, innovative work, led to the realization that deepening participation – instead of broadening or

diversifying – is the best approach for now. By keeping its focus on its already committed audience – as opposed to "every breathing human in the entire Northwest" – the gallery could devote its resources to achieving greater, more sustained success in reaching its participation goals.

Applying the framework

How does the model apply to the three Detroit organizations that presented "The Harlem Nutcracker"? Despite pronounced differences in size, purpose and culture, the University Music Society, the Arts League of Michigan and the Detroit Opera House discovered that their participation goals were complementary. What drew them together, said UMS president Kenneth C. Fischer, was their mutual determination to find new ways of working that "allow everyone to share both risks and rewards."

The University Music Society (UMS) and the Detroit Opera House were seeking new audiences, so they both sought to diversify participation. UMS had a long tradition of presenting mostly classical western music in Ann Arbor. When they co-commissioned "The Harlem Nutcracker," however, the horizons of both UMS and the opera house expanded to include audiences they had never reached. Both had perceptual, practical and experiential obstacles to overcome.

For example, the Opera House did not appear welcoming, and Ann Arbor – though less than an hour's drive from Detroit – was not perceived as accessible. UMS also saw the opportunity to deepen its presence with audiences, particularly with stewards. The production attracted corporate sponsorships and other support that would not have been available in Ann Arbor. The Opera House not only brought new audiences into its space, but it also developed more diverse and deeper relationships with community organizations, especially local artists like the Rudy Hawkins Singers, who performed onstage and in the theater lobby. For the Arts League of Michigan, participation was affected in multiple ways.

"The Harlem Nutcracker" collaboration was a vehicle for broadening participation by informing more people in its core constituency about its community program offerings. On another front, the Arts League made valuable connections with major arts institutions and funders, potentially diversifying the participation of audiences, creators and stewards alike.

An integrative approach

What qualities and practices are evident in arts organizations that are successful at increasing cultural participation? The RAND study suggests that an integrative approach is essential. Such an approach:

- links an organization's participation-building activities to its core values and purpose by choosing goals that support that purpose;
- identifies clear target groups and bases its tactics on good information about those groups;
- is based on a clear understanding of both the internal and external resources that can be committed to building participation; and
- establishes a process for feedback and self-evaluation.

Organizations that succeed at increasing cultural participation have another deceptively simple quality: the ability to listen. By listening to the people they engage – and would like to engage – organizations can devise targeted, relevant and workable strategies and tactics. Organizations that listen deeply, and with respect, are doing more than conventional planning. They know that engaging people requires a frank examination of perceptions and the active exchange of information. By challenging their traditional view of themselves and their communities, they have the potential to revitalize and intensify people's relationship to the arts.

This article is reprinted from its original publication in *Inside Arts*.

Applications now available for MAC's Building Arts Participation Grant Program

The Building Arts Participation grant program is designed with a specific purpose – to build rural arts participation and increase the resources of Montana's arts organizations. Resources are defined as audiences, revenues, leadership and/or volunteerism.

Building Arts Participation grants will fund model projects that assist non-profit arts organizations to broaden, deepen and/or diversify arts participation within their organization. Funds are targeted for use in or with rural communities or underserved groups. Priority will be given to those projects that clearly demonstrate the ability to respond to communities' needs for the purpose of engaging new and more invested audiences, leadership, volunteers and revenues.

The Montana Arts Council (MAC) is the recipient of a major grant from the Wallace-Reader's Digest Funds' national State Arts Partnership for Cultural Participation initiative (START). The intent of the START initiative is "to enable state arts agencies to establish and expand program standards and practices that increase participation in, and support for, the arts." The START initiative supports state arts agencies' efforts to adopt effective guidelines, programs and funding practices aimed at encouraging broader public participation in the arts.

MAC is serving as a catalyst for creating national models of grass roots and rural-based arts participation-building practices. Key to understanding increased participation goals within the initiative is understanding common terms used in the START initiative. There are three basic goals that identify increased arts participation:

BROADEN: to increase the number of performances or exhibitions, to grow the size of the current audience, to grow the pool of donors, members, trustees, and volunteers from the same types of people participating now.

DEEPEN: to change or extend programs from single presentations to extended residencies or commissions, to maintain current participants while increasing frequency and/or variety of interactions, to increase the level of personal or financial contributions, or other commitments to the organizations.

DIVERSIFY: to change art forms or artists presented, to attract and serve participants not currently targeted, to attract and engage new types of donors, members, trustees, volunteers.

Guidelines Available Now

Grant Period: January 1, 2003 through April 30, 2005

Date Due/Postmark: Letters of Intent – May 15, 2002

Final Prospectus – October 15, 2002

Notifications: Letters of Intent – June 30, 2002. Final Prospectus – November 30, 2002

Range of Funding: Two stages of support. Letters of Intent selected to proceed to Final Prospectus; up to \$5,000 for planning. Full Prospectus: 1:1 match of cash and or in-kind required. There is no maximum or minimum grant dollar request stipulated.

Eligibility: Non-profit arts organizations exempt from federal income tax under Section 501(c)(3) of the Internal Revenue Code may apply. Artists may initiate projects with a 501(c)(3) arts organization.

THE MONTANA

Renamed museum showcases UM collection

The University of Montana announces a name change for the Museum of Fine Arts, a major state-owned art museum in Montana.

Approved by the Board of Regents in September, the new name – The Montana Museum of Art and Culture – will represent the official archive and exhibition organization for the university's collection of more than 10,000 works of American, Asian and European art and artifacts.

The Montana – as the museum will be known – exhibits works from its own holdings on a regular basis and also hosts unique traveling exhibits.

Currently Theodore Waddell's retrospective "Into the Horizon," which includes paintings and sculptures from more than three decades, fills the two museum galleries in the Performing Arts/Radio TV Center on the Missoula campus. This exhibit will run through March 29.

Last summer, The Montana hosted a "Summer of Ceramics" which included "Ancient Fires," selections from the Nelson Chang collection of Chinese antiquities. Also on display was "A Founder's Song" which celebrated the life and work of Archie Bray founder and beloved UM benefactor, Peter Meloy.



Theodore Waddell's retrospective exhibit, "Into the Horizon," is on display at The Montana through March 29.

In October, "Images of War" showcased selections from the David Earhart Collection of Japanese war memorabilia, in conjunction with the Mike and Maureen Mansfield Conference.

Future exhibits include a national juried exhibition – "Healing Art." This collaboration between the Institute for Medicine and the Humanities and the Dana Gallery in Missoula will be on display through the month of April.

A special graduation exhibition of the work of UM alumnus Monte Dolack will fill the galleries through July. Next fall, an exciting

roster of shows will include retrospectives of the work of Missoula painter George Gogas, Helena photographer Richard Buswell and Montana surrealist artist Steve Kelly of Bozeman.

A re-naming party and celebration for The Montana will take place on May 11. In conjunction with the second annual Best of the West Art Auction and Great Montana Dog and Pony Show, the benefit event will support the conservation, preservation and exhibition of the museum's collection and its educational programming and publications on Montana artists.

More than 85 works of art – available through submissions of artists, collectors and participating galleries – will be auctioned at the gala which will be held in the University Center Ballroom. Doors will open at 5 p.m. in order for guests to view the auction works and meet many participating artists in person. The auction will begin promptly at 7 p.m.

For more information about tickets, consignments, or to be placed on the mailing list, art lovers may call 406-243-2019. No artist donations are accepted and all work will be sold on a minimal commission basis.

15

Summer arts workshop offered

The National Guild of Community Schools of the Arts is sponsoring the 16th annual Arts Management in Community Institutions (AMICI) Summer Institute, June 9-22 at The University of St. Thomas, St. Paul, MN.

AMICI offers a professional development program tailored to the needs of key administrators and leaders in the field of nonprofit, community-based schools of the arts.

Subject areas include: organizational development, community organizing, communications, program development, legal issues, marketing, fundraising, grant writing, financial and personnel management, strategic planning, and facilities management.

Fees for the 13-day institute, which include tuition, materials, and room and board, are \$1,695 for members of the National Guild and \$1,995 for non-members. The financial-aid application deadline is March 15 and payment in full is due April 15.

For details, call Suzanne Sousa at 201-871-3337; e-mail suzanne.sousa@natguild.org; or visit www.nationalguild.org.

Shakespeare troupe announces 30th season

The award-winning, regional touring company Montana Shakespeare in the Parks will celebrate its 30th-anniversary season this summer. Having traveled over 250,000 miles and presented 1,535 performances to a cumulative audience of more than half a million people since its inception, the Bozeman-based troupe has become the most extensive Shakespearean touring company in the nation.

The 2002 summer repertoire will feature a Shakespearean history never before seen on the Montana stage, "Henry IV, Part I," along with a comedic favorite, "The Comedy of Errors."

According to Artistic Director Joel Jahnke, who will direct "Henry IV, Part I," the two plays "are perfect choices to celebrate our 30th anniversary. One is wildly funny and the kind of production that has entertained our audiences for many years, while the other is a new



Shakespeare in the Parks celebrates its 30th season this summer with productions of "Henry IV, Part I" and "The Comedy of Errors."

and exciting challenge for us."

"The Comedy of Errors" will be directed by guest artist Bill Watson, head of the Acting/Directing program at The University of Montana's Department of Drama/Dance, and the brother of Shakespeare in the Parks scenic

and lighting designer, Tom Watson.

The 2002 acting company will consist of 11 professionals, a mix of returning veterans and performers who are new to the tour and typically hired through national auditions in Seattle and Chicago.

Special events are being planned both locally and on the tri-state level in honor of the troupe's 30th anniversary, including a commemorative poster designed by renowned Montana artist Parks Reece; a traveling video presentation on the company's history; and, pending funding, a series of regional lecture/discussion sessions that will precede performances of "Henry IV, Part I" in nine venues across the region.

The 2002 Montana Shakespeare in the Parks 50-city tour is currently being scheduled and will be available on-line in mid-March. For complete tour information, visit the company's website at www.montana.edu/shakespeare.

GOVERNOR'S CONFERENCE ON TOURISM

Tourism partners gather in West Yellowstone April 18-19

Montana's Tourism Industry partners are gathering at the West Yellowstone Conference Hotel in West Yellowstone April 18-19 for two days of education, evaluation, exchange and entertainment.

The 2002 Governor's Conference on Tourism will include presentations on: Montana and worldwide travel trends; new and useful marketing ideas, 2003-2007 strategic plan for Montana's tourism and recreation industry, group travel trends, Montana's new national attractions, Lewis & Clark Bicentennial plans and events, cultural tourism and much more.

The conference begins each morning with a featured presentation in a general session. After a morning break where conference attendees visit with the exhibitors in the trade-show area, four concurrent 80-minute sessions on varying topics are offered. A luncheon speaker is included with each of the noon meals. The afternoon agenda includes more concurrent breakout sessions and time to visit with trade show exhibitors.

Thursday night, in the community of West Yellowstone a night of food and fun called "Tastes & Tales of West" is on the schedule. Friday night features a business-dress

banquet with special guest Governor Judy Martz.

To register, contact RMS Management Services at 406-443-1160 or email skopec@rmsmanagement.com. A conference registration form is also available online at travelmontana.state.mt.us/conference/. Registration fees are \$120 prior to April 1; \$140 April 2-12; and \$160 April 13-19.

For details on exhibitor and sponsor opportunities, call Sarah Lawlor at Travel Montana, 406-444-2654; or email sarah@visitmt.com.

Absarokee

March 12

Lecture: Laurie Gorham Hammill: "My Name is Madam: Prostitution in the Old West" - 7 p.m., Cobblestone Community Center, Montana Committee for the Humanities, 406-243-6022

Anaconda

March 9

Copper Village Annual Benefit Auction: "Arts Amore" - 6 p.m., Elks Club, 406-563-2427

Big Sky

March 8

Montana Mandolin Society - 7 p.m., Big Sky Chapel, 406-995-2742

Bigfork

March 22-24

"Rumpelstiltskin" - Center for the Performing Arts, Bigfork Children's Theatre, 406-837-4886

April 5

April in Paris Annual Auction - 5:30-9:30 p.m., La Provence Restaurant, Bigfork Art and Cultural Center, 406-837-6927

April 19-21, 26-28

"Alarms and Excursions" - Center for the Performing Arts, Bigfork Community Players, 406-881-4581

April 28

Taste the Best of Bigfork - 2-6 p.m., downtown, 406-837-5888

Billings

March 1

Dana Gioia and "Nosferatu": "The Joy of Poetry and Opera" - 7:30 p.m., Cisel Recital Hall, Montana State University-Billings, Montana Committee for the Humanities, 406-243-6022

March 5

Writer's Voice Reading: Dan O'Brien, *Buffalo for the Broken Heart* - 7:30 p.m., Western Heritage Center, 406-248-1685

March 6-9

"House of Bernarda Alba" - 8 p.m., MSU-Billings Petro Theatre, 406-657-2178

March 8-10, 15-16

"ART" - Yellowstone Art Museum, 406-655-4224

March 8

"MacHomer" - 8 p.m., Alberta Bair Theater, 406-256-6052

March 12

"Big River" - 7:30 p.m., Alberta Bair Theater, 406-256-6052

March 15-16

Spring Clover Craft Show and Market Place - The Billings Depot Baggage Room, 406-254-2144

March 15-17, 21-24, 28-30

"This Day and Age" - Billings Studio Theatre, 406-248-1141

March 16

Poncho Sanchez - 8 p.m., Alberta Bair Theater, 406-256-6052 St. Patrick's Celtic Celebration and Parade - 11 a.m.-3 p.m., downtown, 406-247-4785 St. Patrick's Celtic Celebration Concert - 7 p.m., Lincoln Auditorium, 406-247-4785

March 17

"Mahalia" - 3 p.m., Alberta Bair Theater, 406-256-6052

March 23

Billings Symphony: "Youth Concert" - 11:30 a.m., Alberta Bair Theater, 406-252-3610 Phantom of the Opera Ball - 6 p.m., Holiday Inn, Rimrock Opera Company, 406-651-8784

March 24

"Taming of the Shrew" - 3 p.m., Alberta Bair Theater, 406-256-6052

March 26

Styx and REO Speedwagon - 7:30 p.m., MetraPark Arena

March 27

Writer's Voice Reading: Joyce Badgley Hunsaker, *Sacagawea Speaks* - 7:30 p.m., Western Heritage Center, 406-248-1685

April 9

Natalie MacMaster - 7:30 p.m., Alberta Bair Theater, 406-256-6052

April 11-12

"Titanic" - Alberta Bair Theater, 406-256-6052

April 11

Writer's Voice Reading: Alan Kesselheim, *The Wilderness Paddler's Handbook* - 7 p.m., Deaconess Billings Clinic, 406-248-1685

April 12-14, 18-20

"The Bacchae" - 8 p.m., Billings Studio Theatre, 406-657-1111

April 16

"Cinderella" - 7:30 p.m., Alberta Bair Theater, 406-256-6052 Writer's Voice Reading: Fred De Fauw, *Fishing the Back Country* - 7:30 p.m., YMCA Youth Center, 406-248-1685

April 20

Billings Symphony: "Mozart and Brahms" - 8 p.m., Alberta Bair Theater, 406-252-3610 Dance Showcase 2002 - 7 p.m., Lincoln Auditorium, 406-247-4785

April 23

Writer's Voice Reading: John Hermann, *Murder at the Red Dog* - 7:30 p.m., Thomas Books, 406-248-1685

April 27

Alberta Bair Gala 2002 8 p.m. Alberta Bair Theater, 406-256-6052



The Vigilante Theatre Company performs in Fort Benton and Red Lodge.

Arts Calendar, March

Bozeman

March 1

Stuart Weber - 8 p.m., The Emerson, 406-586-3970

March 1, 15, 29

The Main Street Show - 8 p.m., The Emerson, 406-587-9797

March 2

Bozeman Symphony: "La musica è bella" - 7:30 p.m., Willson Auditorium, 406-585-9774

March 3

Sam Bush - 8 p.m., The Emerson, 406-587-9797

Siyeh Duo - 3 p.m., Museum of the Rockies, 406-453-6160

March 7

Bozeman Symphony: "MSU Music Day" - 8 p.m., Strand Union Building Ballrooms, MSU, 406-585-9774

March 8

Debate: "The 225th Anniversary of the Declaration of Independence: America Then and Now" - 7 p.m., Museum of the Rockies, Montana Committee for the Humanities, 406-243-6022

March 19

The Meditations - 9 p.m., Cats Paw, Vootie Productions, 406-586-1922

March 24

Bozeman Symphony: "Afternoon Chorale" - 3 p.m., First Presbyterian Church, 406-585-9774

The Wailers - 8 p.m., The Emerson, Vootie Productions, 406-586-1922

March 28

Keller Williams - 9 p.m., Cats Paw, 406-586-1922 Styx and REO Speedwagon - 7:30 p.m., MSU's Brick Breeden Fieldhouse

March 28, 30

Symposium: "Figurative Art in the 21st Century" - Museum of the Rockies and MSU, 406-994-2562

April 5-6, 12-13, 19-20

"All In The Timing" - 8 p.m., Equinox Theatre, 406-587-0737

April 6

Bozeman Symphony: "Gala Romantique" - 7 p.m., Willson Auditorium, 406-585-9774

April 14

Nancy Zeitsman Solo Recital - 7:30 p.m., Reynolds Hall, MSU, President's Fine Art Series, 406-994-4405

April 15

Greg Brown - 8 p.m., Gallatin Gateway Inn, Vootie Productions, 406-586-1922

April 18-20, 25-27

"The Umbrella Man and Other Tales" - 8 p.m., MSU Underground Theater, 406-994-6224

April 25

Dessert for the Spirit - 7-9 p.m., Reynolds Hall, MSU, President's Fine Art Series, 406-994-4405

April 26-27, May 3-4, 10-11

"Broad Comedy 2002" - 8 p.m., Equinox Theatre, 406-587-0737

Butte

March 3

Butte Symphony: "A Night at the Movies" Pops Concert - 2:30 p.m., Mother Lode Theatre, 406-723-5590

March 11

Dave Coady and the Irish Express - 8 p.m., Motherlode Theatre, 406-494-5101

March 13

"Big River" - 8 p.m., Mother Lode Theatre, 406-723-3602

March 14-16

"This Is It: and We Mean It!" - 7 p.m., Orphan Girl Theatre, 406-723-2300

March 17

St. Patrick's Day Parade - 11 a.m., uptown, 406-782-0742

March 20

Lecture: "Jeannette Rankin: Our Lady of Montana" - 7 p.m., Public Library, Montana Committee for the Humanities, 406-243-6022

March 21

Community Concert: Frula Folk Dance Company - 8 p.m., Mother Lode Theatre, 406-723-3602

March 23

"Taming of the Shrew" - 8 p.m., Mother Lode Theatre, 406-723-3602

April 18-20

"School House Rock Live Junior!" - 7 p.m., Orphan Girl Theatre, 406-723-2300

April 23

Lecture: "Picturing Montana: Photographs of the Great Depression" - 7 p.m., Public Library, Montana Committee for the Humanities, 406-243-6022

April 27

Butte Symphony: Dan Bukovich World Premiere - 7:30 p.m., Mother Lode Theatre, 406-723-5590

Chester

March 3

Lecture: "Magic Carpet Made of Steel" - 2 p.m., Liberty Village Art Center, 406-759-5280

March 10

Jenn Adams and Brian Kopper - 7 p.m., School Auditorium, 406-759-5280

April 7

Montana Guitar Ensemble - 7 p.m., School Auditorium, 406-759-5280

April 14

Lecture: "Bella Vista: An Unseen View of WW II: Questions Asked, Lessons Learned" - 2 p.m., Liberty Village Arts Center, Montana Committee for the Humanities, 406-243-6022

April 18

Lecture: "Jerks in Montana History: Speaking Ill of the Dead" - 6 p.m., Glasgow City-County Library, Montana Committee for the Humanities, 406-243-6022

April 18

Lecture: "Casualties of War: The Rise and Fall of Judge Charles L. Crum" - 6 p.m., Glasgow City-County Library, Montana Committee for the Humanities, 406-243-6022



C M. Russell's "Autumn"

The C.M. Russell Museum in Great Falls will benefit from the annual Russell Auction of Original Western Art, March 15-16. A half-dozen other auctions take place in Great Falls during the "Great Western Art Week."

Chinook

April 11

Spencer Bohren - 7:30 p.m., Chinook High School, 406-228-9208

Choteau

March 3

Barachois - 2 p.m., Roxy Theatre, Choteau Performing Arts League, 406-466-2324

Colstrip

March 12

Lecture: Joseph Musselman: "In Greatest Harmony: 'Medicine Songs' of the Lewis and Clark Trail" - 7 p.m., Schoolhouse History and Art Center, Montana Committee for the Humanities, 406-243-6022

April 30

Lecture: "The Titanic: A Survivor's True Story" - 7 p.m., Schoolhouse History and Art Center, Montana Committee for the Humanities, 406-243-6022

Cut Bank

March 12

Community Concert: Robert Sims - 7:30 p.m., High School Auditorium, 406-434-2865

April 26-27

Montana Storytelling Roundup - high school auditorium, 406-873-2295 or 873-2039

ch/April

Deadline for the May/June 2002 Arts Calendar is April 1, 2002
Send information (form is on page 31) to:
Lively Times
1152 Eagle Pass Tr., Charlo, MT 59824
Phone: 406-644-2910 • Fax: 406-644-2911
e-mail: writeus@livelytimes.com

Great Falls

March 5
 ArtShare Lecture: Lorretta Domeszewski - 7 p.m., Paris Gibson Square, 406-727-8255

March 7-8

Empty Bowls - YMCA, 406-452-1315

March 8-10, 15-17

"A Funny Thing Happened on the Way to the Forum" - University of Great Falls Theatre, 406-727-5297

March 8-9

UGF United Tribes Club Powwow - McLaughlin Center, University of Great Falls, 406-791-5219

March 9

Brian Kopper and Jenn Adams - 7:30 p.m., Center Stage Theater, 406-761-7000

March 10

Cascade Quartet: "Darkness and Light" - 2 p.m., First Congregational Church, 406-453-4102

March 12

ArtShare Lecture: Katie McCloud Harvey - 7 p.m., Paris Gibson Square, 406-727-8255

Cascade Quartet: "Darkness and Light" - 7:30 p.m., University of Great Falls, 406-453-4102

March 13-17

Western Heritage Artists Art Show and Sale - Holiday Inn, 406-453-2990

March 14-17

Jay Conway and Friends Art Show - Exhibition Hall, Montana ExpoPark, 406-452-7647

March 14-16

Manitou Gallery Auction and Show - 9 a.m.-9 p.m., Townhouse Inn, 307-635-7670

March 14-17

Native American Art Show - Ponderosa Inn, 406-761-6251

March 14-16

Studio 706 Exhibit - Fairgrounds, Fine Arts Building Atrium, 406-468-2741

March 15-16

C.M. Russell Auction of Original Western Art - 7 p.m., Heritage Inn, 800-803-3351

March 17

Great Falls Symphonic Choir: "Baroque Bouquet" - 7:30 p.m., Civic Center, 406-453-4102

March 23

Lecture: "Sacajawea Speaks" - 4-6 p.m., Lewis and Clark Interpretive Center, 406-727-8733

April 7

Chinook Winds: "Improvisations" - 2 p.m., First Congregational Church, U.C.C., 406-453-4102

April 9

Chinook Winds: "Improvisations" - 7:30 p.m., University of Great Falls Chapel, 406-453-4102

April 13

"Titanic: The Musical" - 7:30 p.m., Civic Center, 406-453-4102

April 14

Great Falls Symphony Youth Orchestra - 3 p.m., Civic Center, 406-453-4102

April 16

ArtShare Lecture: Ray Campeau - 7 p.m., Paris Gibson Square, 406-727-8255

April 18

Great Falls Community Concert: Alison England - 7:30 p.m., Great Falls Civic Theater, 406-453-9854

April 20

"Cinderella" - 7:30 p.m., Civic Center, 406-453-4102

April 27

Great Falls Symphony: "Passionate Strings" - 7:30 p.m., Civic Center, 406-453-4102

Hamilton

March 1-3

"Babes in Arms" - Hamilton Playhouse, 406-375-9050

March 3

Sunday Series Plus: "Celebrate the Poetry of the Cowpoke" - 2 p.m., Ravalli County Museum, 406-363-3338

March 5

Reading: Stephen Byler, *Searching for Intruders* - 7:30 p.m., Chapter One Bookstore, 406-363-5220

April 18

Tim O'Brien and Darrell Scott - 7:30 p.m., Hamilton High School Performing Arts Center, 406-375-9528

Havre

March 7

Watercarvers Guild - 7:30 p.m., MSU Northern SUB Ballroom, Northern Showcase, 406-265-3732

March 14

Lecture: "Fear and Hope: Stories from the Great Depression: *Bucking the Sun*" - 7 p.m., Havre-Hill Country Library, Montana Committee for the Humanities, 406-243-6022

March 21

Lecture: "Fear and Hope: Stories of the Great Depression: *A Beautiful Day*" - 7 p.m., Havre-Hill Country Library, Montana Committee for the Humanities, 406-243-6022

April 21

Havre Community Concert: Alison England - 2:30 p.m., Havre High School Auditorium, 406-265-4223



The Wilbur Rehmann Jazz Quartet performs March 15 in Helena for Jazz and Just Desserts, an annual fundraiser for Montana Shares and the Montana Wilderness Society.

Helena

March 1

Fifth Anniversary Celebration - 5-9 p.m., Upper Missouri Artists Gallery, 406-457-8240 or 877-457-8240

March 1-3, 7-9

"The Crucible" - Grandstreet Theatre, 406-447-1574

March 2

Tom Robison CD Release Concert - 8 p.m., Toadstone Theater, 406-388-0349

March 5-6

"MacHomer" - 7:30 p.m., Myrna Loy Center, 406-443-0287

March 6, 13, 20, 27

March Lecture Series: "Ghost Towns" - noon, Montana Historical Society, 406-444-9553

March 6, 10, 13

Winter Lecture Series: An Invitation to the Artist's Experience - Holter Museum, 406-442-6400

March 8

Community Concert: Festival of Four - 7:30 p.m., Civic Center, 406-227-6588

March 10

"Amber Waves" - 8 p.m., Grandstreet Theatre, 406-447-1574

March 15

Helena Symphony: "A Tribute to St. Cecilia, Patron Saint of Music" - 8 p.m., 1st Assembly of God Church, 406-442-1860

Jazz and Just Desserts Concert featuring the Wilbur Rehmann Quartet - 8 p.m., Myrna Loy Center, 406-443-5677 or 442-2218

March 16

Kidworks! Festival of the Arts - 10 a.m.-3 p.m., Holter Museum of Art and the 7th Avenue Gym, 406-442-6400

"Mahalia" - 8 p.m., Myrna Loy Center, 406-443-0287

March 17

Helena Symphony: Chamber Music Concert - 7:30 p.m., Covenant United Methodist Church, 406-442-1860

March 18

Fine Art of Dining - 5:30-9:30 p.m., On Broadway, 406-442-6400

March 20, 27; April 3, 10, 17

Grief and Healing Series - 7:30 p.m., Holter Museum, 406-442-6400

March 23

Lecture: "One Culture; Many People" - Carroll College, Helena Human Rights Task Force, 406-442-5506

Slide Lecture: Lu Pin-chang - 7:30 p.m., Holter Museum, 406-443-3502

March 24

Spring Craft Show - Civic Center, 406-447-4790

March 24

Helena Chamber Singers - 7 p.m., Civic Center, 406-443-5016

March 26

Lecture: Harry Fritz: "Lost in Montana: The Lewis and Clark Expedition from the Marias River to Lolo Pass" - 7 p.m., Jorgenson's Restaurant, Montana Committee for the Humanities, 406-243-6022

April 4-13

"The Laramie Project" - Myrna Loy Center, 406-443-0287

April 5-6, 11-13, 18-20, 25-27

"Wit" - 8 p.m., Toadstone Theatre, 406-449-3446

April 7

Helena Symphony: "Cherish the Ladies" - 4 p.m., Helena Civic Center, 406-442-1860

April 9

Helena Symphony: "Sym*FUN*Tasia" - 1:15 p.m. and 7 p.m., Helena Civic Center, 406-442-1860

April 10

Community Concert: Three Hits and A Miss - 7:30 p.m., Civic Center, 406-227-6588

April 11

Grape Expectations - the Art of Pairing Wine and Food - 6:30-10 p.m., Holter Museum of Art, 406-442-6400

April 14

"A Simple Procedure" - 2 p.m., Lewis and Clark Library, Toadstone Theatre and Helena Life Transition Network, 406-449-3446

"Titanic: the Musical" - 3 p.m., Civic Center

Triple Play - 3 and 8 p.m., Myrna Loy Center, 443-0287

April 19

Community Concert: Alison England - 7:30 p.m., Civic Center, 406-227-6588

April 19-20, 25-28

"Damn Yankees" - Grandstreet Theatre, 406-447-1574

April 26

Bill Harley - 8 p.m., Myrna Loy Center, 406-443-0287

April 27

Helena Symphony: "All Beethoven" - 8 p.m., Helena Civic Center, 406-442-1860

Heron

April 12-13, 19-21

"Is He, or Isn't She? (A Tale of the Kingdom of Heron)" - Community Center, Heron Players, 877-328-7659

Hot Springs

March 1

Grant Solie - 8 p.m., Symes Hotel, 406-741-2361

March 2

Front Porch Swing - 8 p.m., Symes Hotel, 406-741-2361

March 8

Laura Clark - 8 p.m., Symes Hotel, 406-741-2361

March 9

Jody Mosher - 8 p.m., Symes Hotel, 406-741-2361

March 15

Willson and McKee - 8 p.m., Symes Hotel, 406-741-2361

March 16

Wilbur Rehmann Quartet - 8 p.m., Symes Hotel, 406-741-2361

March 22

Third Wheel - 8 p.m., Symes Hotel, 406-741-2361

March 23

Larry Hirshberg - 8 p.m., Symes Hotel, 406-741-2361

March 29

Brother Music - 8 p.m., Symes Hotel, 406-741-2361

March 30

Jenn Adams - 8 p.m., Symes Hotel, 406-741-2361

April 5

Radoslav Lorkovic - 8 p.m., Symes Hotel, 406-741-2361

April 6

Sweetgrass - 8 p.m., Symes Hotel, 406-741-2361

April 13

Craig Wickham - 8 p.m., Symes Hotel, 406-741-2361

April 19

Michael Palmer - 8 p.m., Symes Hotel, 406-741-2361



Arts Calendar, March/April

18

Odyssey of the Stars brings Hollywood to Missoula

Two University of Montana alumni – one who works behind the scenes and the other who acts in front of the camera – will be honored at the second annual "Odyssey of the Stars, A Celebration of Artistic Journeys."

The star-studded event begins 7:30 p.m. Saturday, April 6 at the University Theatre in Missoula. Emmy-award winning set designer John Shaffner and movie/television actor J.K. Simmons will be inducted into the School of Fine Arts Hall of Honor amidst sterling performances by Department of Drama/Dance students and faculty supported by top UM music ensembles and soloists.

"Last year, the event was a non-stop evening of laughs, tears, surprises and stellar performances," said Evonne Wells, president of the School of Fine Arts Advisory Council.

According to Shirley Howell, dean of the School of Fine Arts, "The Odyssey gives us an opportunity to applaud the success of special alumni who have come home to The University of Montana, to stand again in our spotlight, and to share with us the artistic gifts that have dazzled audiences throughout this nation and around the world."

All proceeds from the event will go to UM School of Fine Arts scholarships. Call 243-4970 for details.

Kalispell (continued)

April 21

Jazz Party: The Don Lawrence Orchestra and Special Guest - 4-7 p.m., Eagles, Flathead Valley Jazz Society, 406-837-4339

April 28

Glacier Youth Orchestra Spring Concert - 3 p.m., Flathead High School Auditorium, 406-257-3241

Lewistown

March 23

Homebrew Tasting and Auction - Lewistown Art Center, 406-538-8278

Libby

March 9

Irish Fair and Music Festival: "Irish Beat, Dancing Feet" - High School, 406-293-6407

March 17

Leftover Biscuits - 3 p.m., Little Theatre, Kootenai Heritage Council, 406-293-9643

April 12-14, 19-21

"Graceland" and "Patio" - Little Theatre, Kootenai Heritage Council, 406-293-9643

Lincoln

March 24

Glenn Road - 7 p.m., Lincoln Community Hall, 406-362-4718

Livingston

March 1-3, 8-9

"Annie Get Your Gun" - Firehouse 5 Playhouse, 406-222-1420

April 13

Blues at the Depot: Rory Block - 7:30 p.m., Livingston Depot Center, 406-222-6977

April 19-21, 26-28

"Joseph and the Amazing Technicolor Dreamcoat" - Firehouse 5 Playhouse, 406-222-1420

April 20

Railroad Swap Meet - 10 a.m.-4 p.m., Livingston Depot Center

Malta

April 9

Spencer Bohren - 7:30 p.m., Malta High School, 406-228-9208

Miles City

March 6

Writer's Voice Reading: Dan O'Brien, *Buffalo for the Broken Heart* - 7:30 p.m., Custer County Arts Center, 406-248-1685

Missoula

March 1

Faculty and Guest Artist Series Event: Steven Hesla, Piano - 7:30 p.m., UM Music Recital Hall, 406-243-6880

Reading: Greg Glazner - 8 p.m., Dell Brown Room, UM Turner Hall, 406-243-2029

March 1, April 5

First Friday Artwalk - 5-8 p.m., downtown, 406-728-0447

March 2

IWFF Wildlife Art Auction - 7-9 p.m., Catlin Gallery, 406-728-9380

March 3

"MacHomer" - 7:30 p.m., University Theatre, 406-243-6661

March 4

Sam Bush - 8 p.m., University Theatre, 888-MONTANA

March 6

Sno Core Icicle Ball: Karl Denson's Tiny Universe, Sound Tribe Sector9, Ozomatli and Blackalicious - 7:30 p.m., Wilma Theatre, 406-728-2521

March 7

Asleep at the Wheel - 8 p.m., UC Ballroom, 406-243-4719

March 7-10

"Die Fledermaus" - MCT Center for the Performing Arts, 406-728-1911

March 7, 14, 21, 28, April 3, 10, 17, 24

"Tibetan Buddhism - Why Bother?" - 7 p.m., Missoula Public Library, 406-745-5119 or 406-542-8919

March 8

"Les Bonnes Filles" - 8 p.m., Elks Lodge, 406-549-5155

March 9

Lecture: Jerry Diettert, "The Caras Family" - 2 p.m., Historical Museum at Fort Missoula, 406-728-3476

March 14

Holly Neal and Cris Williamson - 8 p.m., Wilma Theatre, Missoula Folklore Society, 406-726-5683

March 16-17

Missoula Symphony Orchestra and Chorale - University Theatre, 406-721-3194

March 16

Western Montana Wine Festival - Doubletree Inn, 406-549-5987

March 20

Lecture: Joseph Musselman: "Men in High Spirits: Humor on the Lewis and Clark Trail" - 5:30 p.m., Missoula Senior Citizens Center, Montana Committee for the Humanities, 406-243-6022

March 23-24

"The Wizard of Oz" - MCT Center for the Performing Arts, 406-728-1911

March 25

President's Lecture: "The Relevance of Philosophy to Life" - 8 p.m., University Theatre, 406-243-4824

March 27

Keller Williams - 9:30 p.m., Blue Heron Club, 406-543-2525

March 30

Karan Casey - 8 p.m., University Theatre, Missoula Folklore Society, 406-726-5683

April 5-7, 11-14

"Lost in Yonkers" - MCT Center for the Performing Arts, 406-728-1911

April 6

Odyssey of the Stars: A Celebration of Artistic Journeys - 7:30 p.m., University Theatre, 406-243-4970

April 7

International Culture and Food Festival - noon-5 p.m., University Center, 406-243-6059

Reading: Amy Bloom

- 8 p.m., UM Social Science Building Room 356, 406-243-2029

April 9-13, 16-20

"The Importance of Being Earnest" - 7:30 p.m., Montana Theatre, UM, 406-243-4481

April 10

"Unforgettable" The Nat King Cole Story - 7:30 p.m., University Theatre, 406-721-3194

April 13

Clown Bob Burky - 7:30 p.m., University Theatre, 406-243-4719

April 14

String Orchestra of the Rockies: "Cellobrate!" - 7:30 p.m., UM Music Recital Hall, 406-728-8203

Greg Brown - University Theatre, 406-888-MONTANA

April 16

UM Faculty Chamber Music Recital - 7:30 p.m., UM Music Recital Hall, 406-243-6880

April 19

Hal Ketchum - 7 and 9:30 p.m., University Theatre, 406-523-4808 or 721-8205

Lucy Kaplansky - 8 p.m., Blue Heron, 406-543-2525

Reading: James Galvin - 8 p.m., UM Social Science Building Room 356, 406-243-2029

April 20-27

International Wildlife Film Festival - all day, Boone and Crockett Club and the Wilma Theatre, 406-728-9380

April 21

Missoula Symphony - University Theatre, 406-721-3194

April 22

President's Lecture: "The Critical Turn: The Arts Without Mystery" - 8 p.m., UM Montana Theatre, 406-243-4824

April 25-27

"Leather Forever" - Elks Club, 406-721-2154

April 26-27

Buddy DeFranco Jazz Festival - all day, concert 7:30 p.m., University Theatre, 406-243-6880

April 28

Bill Harley - 2 p.m., Montana Theatre, UM, 406-243-4214

April 30

Director's Festival - 7:30 p.m., Masquer Theatre, UM, 406-243-4481

Plentywood

March 7

Speakers Bureau: "The Recollections of William Clark: Mapping an American Empire" - 7 p.m., Courthouse, Montana Committee for the Humanities, 406-243-6022

April 4

Lecture: "Dan McKay and Eddie Booth: The County Busters" - noon, Carnegie Library, Montana Committee for the Humanities, 406-243-6022

Polson

March 5

Rob Quist and Jack Gladstone: "Somebody's Dream" - 7:30 p.m., High School Auditorium, Folkshop Productions, 406-672-0288 or 800-823-2447

March 8-9

"The American Dreams Revue" - 8 p.m., High School Auditorium, 406-883-6350

April 26-28

Flat Iron Quilt Show - High School, Flat Iron Quilt Guild, 406-827-3666

Three Forks

March 12

Lecture: Bruce Selyem: "Landmarks in a Sea of Grass" - 8 p.m., Three Forks High School, Montana Committee for the Humanities, 406-243-6022

Townsend

April 27-28

Art Stroll - Canyon Ferry Mansion, 406-266-3599

White Sulphur Springs

April 6

"Red Riding Hood" - 3 and 7 p.m., Roy Swan Elementary Gym, Meagher County Arts Council, 406-547-2150

Whitefish

March 1

Fritot - 8 p.m., O'Shaughnessy Center, 406-862-5371

March 10

Jazz Party: Rod Fisher and His Ensemble - 4-7 p.m., VFW, Flathead Valley Jazz Society, 406-837-4339

March 15-17, 22-24

"The Good Doctor" - O'Shaughnessy Center, 406-862-5371

March 16

Glacier Orchestra and Chorale: "Singing World, Sacred Traditions" - 7:30 p.m., Central School Auditorium, 406-257-3241

March 29

Lecture: "Picasso at the OK Corral" - 7-9 p.m., Stumptown Art Studio, 406-862-5929

April 6

Soucie and Soucie Spring Fashion Show - 7 and 9 p.m., O'Shaughnessy Center, 406-752-3501

April 10

Natalie MacMaster - 8 p.m., O'Shaughnessy Center, 406-862-5371

April 27

Bill Harley - 7:30 p.m., O'Shaughnessy Center, 406-862-5371

April 26

Chirps and Chocolate - 7-9 p.m., Depot Gallery, Carbon County Arts Guild and Depot Gallery, 406-446-1370



The Buddy DeFranco Jazz Fest hosts evening concerts with jazz greats Buddy DeFranco, Bryan Stripling and Eddie Daniels April 26-27 at The University of Montana in Missoula.

Photo by: Jim Hansen

Photo by: Jim Hansen</

F Exhibitions, March/April



Anaconda

Copper Village Museum and Art Center: Auction Showcase, through March 9; Student Art Exhibit, March 11-April 30; 406-563-2422

Bigfork

Bigfork Art and Cultural Center: "Animals Abound," April 23-May 11, reception 5:30-7 p.m. April 26; Bigfork Grade School Art Show, April 2-20; 406-837-6927

Billings

Northcutt Steele Gallery: "Lithographs and Prints," March 1-27; Student Independent Show, April 3-May 3, reception 7-9 p.m. April 5; 406-657-2324

SUB Galleria, MSU-Billings: No Boundaries 2002, month of April; 406-247-4785

Western Heritage Center: "Bowling in America," through June 16; "Americans of Chinese Descent," ongoing; "Life by Comparison: The Stories of Frederick and Parmly Billings," ongoing; "Our Place in the West," ongoing; 406-256-6809

Yellowstone Art Museum: 34th Annual Art Auction Exhibition, through March 2, art auction, 6 p.m. March 2; "Crow Country and Other Documents," through March 3; "Lone Cowboy" through May 5; "The Most Difficult Journey: The Poinciana Collection of Abstract Expressionism," March 23-June 30; "American Anthem: Master Paintings from the Butler Institute of American Art," March 23-June 13; "Rodin's Obsession: The Gates of Hell" March 23-June 2; "Above the Fruited Plain," March 23-June 16; reception for all four opening exhibits 5:30-7:30 p.m. March 22; 406-256-6804

Bozeman

Beall Park Art Center: Teachers, Staff and Students of the Emerson Exhibit, through March 27; Tracy Linder, "Subsistence," April 5-May 29, reception 7-9 p.m. April 5; 406-586-3970

Emerson Center for the Arts and Culture: "A Personal Album: Images of the World Trade Center," Feb. 15-April 24, reception 8 p.m. April 24; All City Invitational Student Exhibit, through Aug. 30; 406-586-3970

Helen E. Copeland Gallery: MSU Faculty Show, Rich Helzer, through March 8; MSU Photography Faculty Exhibition, March 11-29, reception 5-7 p.m. March 18; MFA Exhibition, Miranda Howe, April 1-16, reception 5-7 p.m. April 1; BFA Graduate Exhibit, April 22-May 10, reception 5-7 p.m. May 10; 406-994-2562.

Museum of the Rockies: "In Western Light: The Paintings of Albert Bierstadt and Thomas Moran," through April 7; 406-994-2652

Butte

Arts Chateau: "Stephanie Frostad, Observations," through March 16; "The History of Uniforms," through March 16; Annual Youth Art Exhibit, March 29-May 18, reception 6-9 p.m. March 29; 406-723-7600

Frame Galerie/Javasu Espresso: Chris Quigley, month of March; Steve Wellman, month of April; 406-782-3209

Main Stope Gallery: Donna Loos and Mary Penberthy, through April; 406-723-9195

Chester

Liberty Village Arts Center: "Mixed Blessings," month of March; "Lewis and Clark Sketchbook Watercolors," month of April; 406-759-5652

Colstrip

Schoolhouse History and Art Center: Elementary Art Show, March 1-15, High School Art Show, March 19-April 12; "Joys and Discoveries," April 20-May 20; 406-748-4822

Dillon

The Drift Gallery and Studios: "Anima Mala," March 5-30, reception 7-9 p.m. March 9; Beaverhead Community High School Annual Art Exhibition, April 2-29, reception 7-9 p.m. April 6; 406-683-2933

UM-Western Art Gallery/Museum: "Stone Poems," through March 22; "Image and Idea,"

April 2-11; Spring Juried Student Exhibit, April 16-26, reception 6:30-7:30 p.m. April 23; 406-683-7232

Great Falls

C.M. Russell Museum: C.M. Russell Auction Art Exhibition, through March 16, auction March 13-16 at the Heritage Inn; "Russell's West Collection," through April 30; 406-727-8787

High Plains Heritage Center: "Finding Paper History," "Celebrate Central Montana," "River Power," all ongoing; 406-452-3462



"Last of the Buffalo" by Albert Bierstadt is part of the Museum of the Rockies exhibit, "In Western Light," on loan from Ted Turner.

Lewis and Clark Interpretive Center: "An Artist's Discovery of the Missouri," March 9-31; 406-727-8733

Paris Gibson Square: "Contemporary Blackfeet Artists," March 3-30; "Patrick Zentz: Landscapes Re-Defined," through May 1, reception 5:30 p.m. March 13; "The Photography of John H. Warner," through May 31; Great Falls Public Schools All-City Exhibition, April 11-May 8; 406-727-8255

UGF Campus: Outdoor Public Art, April 4-May 4, reception 4-7 p.m. April 12, UGF Art Building; Annual Student Exhibit, March 28-May 5, UGF Library; 406-791-5375

UGF Fine Arts Gallery: Student Drawing Exhibit, March 11-April 2; Kelly Matthews' Senior Thesis Exhibit, April 8-May 8, reception 5-7 p.m. April 12; 406-791-5375

Hardin

Jailhouse Gallery: "Touch of Class" Student Art Show, through April; 406-665-3239

Helena

Holter Museum: "Cathy Weber's Grief Series," through April 21; "The Art of Cuba," through April 21; "The Horses of Deborah Butterfield," through May 19; "Robert DeWeese: Paintings from the Permanent Collection," through May 26; 406-442-6400

Montana Historical Society: Robert Scriver, "An Honest Try," "Life on the Upper Missouri: The Art of Karl Bodmer," "Montana Homeland Exhibit," and "F. Jay Haynes Exhibit," all ongoing; 406-444-2694

Kalispell

Central School Museum: "Flathead Fish Stories: 100 Years of Bull," and "This Precious Reserve: The U.S. Forest Service in Northwestern Montana," both ongoing; 406-756-8381

Hockaday Museum of Art: "Ace Powell - Major Works," through March 23; "Naming the Place, Placing the Name," March 7-May 25; Mike Spence Photographs, March 7-May 25; "Works in Pastel," March 7-April 27; reception for all three exhibits 5:30-7:30 p.m. March 7: "The New Artists," March 7-April 3; "Small Bright Pebbles: The Landscapes of Betty Billups," April 11-May 5, reception 5:30-7:30 p.m. April 11; "Abbrescia/Abbrescia," April 11-May 24, reception 5:30-7:30 p.m. April 11; 406-755-5268

Knead Cafe: "Art for Pork's Sake," through March 24; Rebecca Harrison, March 24-May 5, reception 5-7 p.m. March 24; 406-755-7510

MoonLodge Gallery: Becky Ebert and Hiedi Hazuka, March 11-16; Doris Lee, Nora Korn and Jean Hand Triol, 1-6 p.m. March 29; Dawn Cope,

1-6 p.m. April 12; Linda Christensen, 1-6 p.m. April 26; 406-756-9500

Lewistown

Lewistown Art Center: Kyle Morrow Paintings, through March 30; Lewistown Schools Art Exhibit, March 26-April 27; the Montana Watercolor Society Members Open Show, April 30-June 1; 406-256-6809

Miles City

Custer County Art Center: 23rd Annual Southeastern Montana Juried Exhibit, through March 17; Astrid Preston Paintings and the Biennial Student Art Exhibit, March 21-May 5, reception 1-4 p.m. March 24; 406-232-0635

Missoula

Art Museum of Missoula: "James Todd Retrospective: 1941-2002," through March 30, reception 6-8 p.m. March 1; "Dennis Voss: Down to the Nitty Gritty," through March 14, reception 6-8 p.m. March 1; "Lela Autio: A Survey," April 10-June 8, reception 6-8 p.m. April 12; 406-728-0447

Historical Museum at Fort

Missoula: "Undercover Missoula: Living Quilts, Living Life," "Framing Our West," "Fort

Missoula Exhibit" and "History of Missoula," all ongoing; 406-728-3476

Montana Museum of Art and Culture

(formerly the UM Museum of Fine Arts): "Theodore Waddell: A Retrospective, 1960-2000," through March 31; "Healing Art," April 5-May 1; 406-243-2019

Sutton West Gallery: "Narratives," through April 2, reception, 5-8 p.m. March 1; "The Women's Show," April 3-30, reception 5-8 p.m. April 5; 406-721-5460

UM Gallery of Visual Arts: Annual Juried Student Art Exhibition, March 1-14, reception 5-7 p.m. March 1; BFA Senior Thesis Exhibition I, March 28-April 10, reception 5-7 p.m. March 29; BFA Senior Thesis Exhibition II, April 16-29, reception 5-7 p.m. April 19; 406-243-2813

University Center Gallery: Jay Schmidt, "Recent Paintings and Prints," through March 15, reception 5-8 p.m. March 1; BFA Senior Thesis Exhibit I, March 26-April 12, reception 5-8 p.m. March 29; BFA Senior Thesis Exhibit II, April 16-May 8, reception 5-8 p.m. April 19; 406-243-4991

Pablo

The People's Center: Hank Winter's Photo Exhibit and Beaded Bags of the Plateau, through March; 406-675-0160

Polson

Sandpiper Gallery: Commemoration of Martin Luther King, Jr., through March 13; Mission Mountain Spinners, through April 17, reception 5-7 p.m. March 15; High School Student Award Show, April 19-May 8; 406-883-5956

Red Lodge

Depot Gallery: "An Exposé of Recent Works by Three Painted Ladies," March 5-30, reception 2-4 p.m. March 9; Carbon County Student Show, April 5-26, reception 2-4 p.m. April 13; 406-446-1370

Sidney

MonDak Heritage Center: Quilt Show, through March 10; Annual Youth Art Show, March 13-April 21; "Landmarks in a Sea of Grass," March 13-April 21; Annual Needlework Show, April 24-June 2; Custer County Art Show, April 24-May 24; 406-433-3500

Whitefish

O'Shaughnessy Center: "Amidst the Gray: A Celebration of Color II," through March 25; 406-863-9933

19

Artrain rolls into Troy

Artrain USA will pull into Troy May 17-20 for its second visit to this tiny community in northwestern Montana.

The train, filled with art on loan from the Smithsonian, first rolled through town in June 1998. The visit was so successful, the community decided to bring it back again, reports Jennifer Seifert a member of both the Troy Fine Arts Council and the Montana Arts Council.

This year, the train's exhibits focus on "Artistry and Space," with artwork that explores the connection between science and space.

Eight artists will be selected to demonstrate their work in the train's studio car. All mediums of fine art and crafts will be considered. For more information on submitting an application or portfolio, call Terrel Jones at 406-295-5227 or e-mail terrel@libby.org.

The Troy Arts Council will also sponsor an art and craft fair at the museum grounds during the Artrain visit. During the 1998 tour, more than 2,700 people toured the exhibit and adjoining fair. Forty outdoor exhibit spaces are available. For details, call Sylvia Balboni at 295-9001 or e-mail msbalbon@libby.org by March 15.



MAGDA

Montana Art Gallery Directors Association

MAGDA Member News

Art Mobile of Montana

Art on Wheels

The Art Mobile of Montana has been riding the roads of Montana with an "art gallery in its saddle bag." The van is presently carrying an original art exhibition of a collection of 17 Montana artists' works: Dana Boussard, Russell Chatham, Gennie Deweese, Nancy Erickson, Steve Glueckert, Neil Jussila, Steve Kelly, Jennifer Lowe, Sheila Miles, Bill Ohrmann, Leslie Van Stavern Millar II, Ted Waddell, and Jesse Wilber (deceased).

The Art Mobile of Montana is a nonprofit organization based in Dillon. Once at a site, Director Sara Colburn, a professional art educator, displays the art collection in a room reserved for the exhibit, then proceeds to present the art. The presentation is interactive and addresses the artwork, the artists, design and color, and brings the importance of art into the discussion. After the presentation, Colburn teaches art lessons for each class or group desiring hands-on participation.

The Art Mobile's popularity is evidenced by the number of schools and institutions that have reserved visits thus far. The program is as popular with rural schools with no art teachers, as with the larger districts with art teachers. A strong point of this program is having an exhibit of quality, original artist's works come straight to your door. This last fall Art Mobile school visits ranged from the Lewistown area, to the area north of Great Falls, and along the Hi Line, proceeding as far east as Wibaux. This winter will find the Art Mobile in the southern/central part of the state, in the greater Helena area, as well as the western region in the Flathead and Bitterroot areas. Reservations will be taken through May for schools and groups that have not reserved the Art Mobile for this school year. Summer hours are available for groups that operate outside of the nine-month school cycle. Daytime as well as evening hours are available.

Home School groups have found the Art Mobile to be a great resource. According to Glasgow-area home schooling parent Christine Neumayer: "Since most of us who teach in the home school setting are not artists, art is an area for which we try to locate supplemental materials and presentations. The Art Mobile has been a great way to support the home schooled children for their art content." In addition to the home schoolers, the Art Mobile has presented for several Hutterite colonies and for a correctional center. Other populations that may be interested in this traveling art program are senior homes, prisons, nature centers, as well as the general public.

For questions and details on reserving an Art Mobile of Montana visit, call Sara Colburn, Director, at 406 683-2999 or e-mail at scolburn@bmt.net.

Lewistown Art Center

The Lewistown Art Center is proud to sponsor a workshop by nationally known watercolor artist Joseph Bohler March 22-24, 9 a.m.-4 p.m. daily. Cost will be \$225 for members and \$250 for nonmembers, with a \$100 deposit required. Class size is limited to 12. Supplies list and information on local motels, restaurants and travel will be sent upon receipt of deposit.

Joseph Bohler has been painting since his childhood days on a cattle ranch near Augusta, Montana. In the early 1970s he decided to devote all his time to his artistic career. Bohler has a second talent, the piano. He takes his music just as seriously as his painting. Bohler performs blues, ragtime and honky tonk piano styles at yearly concerts and performances throughout the United States. He commented in an article featuring him in *Art of the West* that "playing a song and creating art are very much the same."

Says Bohler: "I will nudge each of you to your 'next level' of artistic confidence and ability during this workshop. The basics of good painting will be explored—the more illusive elements of 'passion, mood and feeling' will be our primary focus during the weekend. I teach by example, with daily morning demonstrations and verbal expression. My dear friends, put fear aside and join me in the great adventure that consumes our lives—ART!"

Call the Art Center at 538-8278 to reserve a place and take advantage of this opportunity for a very professional workshop. Joe Bohler has won Best of Show at the nationally known C.M.

Russell Art Auction several times. He will be in Lewistown visiting relatives after attending this year's Russell Auction, so who knows, you might be taking a workshop from this year's Best of Show winner!

Hockaday Museum of Art

The Hockaday Museum of Art in Kalispell is scheduled to complete renovation projects this summer, aimed at restoring the beautiful turn of the century Carnegie Library which houses six galleries, library, archives and classroom. The museum is sporting a classy new look highlighted by recently installed flooring on the lower levels of the building, and the lighting systems will be replaced in June, the high ceilings painted and the wood floors sanded and refinished. A new gift shop filled with work from local artists and crafts people opened in February. The classroom is bustling with activities for all ages, designed to introduce young children to the joy of creativity, deepen students' appreciation of the many roles that art and the artistic process play in our lives, and assist accomplished artists in investigating new techniques while providing the opportunity to enjoy the camaraderie of a communal setting.

The Hockaday is pleased to host an opening reception for the MAGDA-sponsored exhibition of Jennifer Reifsneider's mixed media installations—"Naming the Place, Placing the Name"—

5:30 p.m.
Thursday,
March 7. Her
work addresses
the basic human
dichotomy of
the struggle to
bring order
from chaos and
our need to
cease dividing
and defining
experience so
that we may
engage the
elusive state of
simply Being.
Her exhibition
continues
through
May 25th.



"Kazamir" by Frances Foley is from the Stone Poems exhibit at the University of Montana - Western Art Gallery/Museum in Dillon.

Montana Art Gallery Directors Association (MAGDA)

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Member at Large

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Custer County Art Center, P.O. Box 1284

Miles City, MT 59301

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MAGDA-Sponsored Exhibitions

Touring

March-April 2002

CATHY WEBER'S GRIEF SERIES

Sponsored by Art Museum of Missoula
Missoula, MT

Holter Museum of Art, Helena

March 1-April 15

FEARS & FANCIES

Jerry David Cornelius

Sponsored by Custer County Art Center
Miles City, MT

ASMSU Exit Gallery, Bozeman

March 4-April 4

MONTANA SURVEY

Maggie Carlson

Sponsored by Custer County Art Center
Miles City, MT

Schoolhouse Art Center, Colstrip

April 1-June 1

NAMING THE PLACE, PLACING THE NAME

Jennifer Reifsneider

Sponsored by Art Museum of Missoula
Missoula, MT

Hockaday Museum of Art, Kalispell

March 1-June 1

SKETCHBOOK WATERCOLORS FROM THE LEWIS & CLARK TRAIL PROJECT

Kenneth A. Holder

Sponsored by Holter Museum of Art
Helena, MT

Liberty Village Art Center & Gallery, Chester

April 1-May 1

STONE POEMS

Frances Foley

Sponsored by Hockaday Museum of Art
Kalispell, MT

The University of Montana - Western Art Gallery/Museum, Dillon

February 15-March 15

"Save America's Treasures" invites applications for preservation

Hoping to diversify the awards made by Save America's Treasures, the National Trust for Historic Preservation is encouraging collections to apply to the program, which is a public-private partnership between the National Park Service (NPS) and the National Trust in partnership with the National Endowment for the Arts.

Under the program, the term "collections" encompasses artifacts, collections, documents, monuments and works of art. In addition, grants are made for historic properties, which include historic structures and sites, historic districts, buildings and objects.

"We have done a lot of outreach to collections to urge them to apply to the program, because the grant awards typically fall with 80 percent going to historic structures and sites and 20 percent to non-structural applicants," said National Trust Director Bobbie Greene.

Acknowledging that the collections category is broad, Greene noted that it could include the butterfly collection at the Smithsonian Institution or George Washington's tents at Yorktown, VA. She added that photographs and recordings are also eligible for the program as long as they are nationally significant.

Because the program has steadily become more competitive, Fiona Lawless, a National Trust program coordinator, said guidelines have been rewritten to stress that only nationally significant properties and collections are eligible for the program.

The applicant must provide clear justification of the collections' national significance as outlined by the program guidelines. In the case of historic properties, the district, site, building, structure or object must be designated as a national historic landmark and/or listed on the National Register of Historic Places for national significance.

"In past grant cycles, some applicants have thought it was enough to be listed on the National Register, not realizing that there are three levels of the register," Lawless explained. "The program is open only to those at the level of national significance. Applicants that are unsure of their status should contact their [state National Trust office]."

With an overall budget of \$30 million, the program will provide dollar-for-dollar matching grants of up to \$1 million for preservation and/or

conservation work on nationally significant intellectual and cultural artifacts and nationally significant historic structures and sites.

The minimum grant request for collections projects is \$50,000 for the federal share, while the minimum grant request for historic property projects is \$250,000. The program is very competitive, having made 55 awards out of about 400 applications in FY 2001, according to Greene.

The program is open to public or private nonprofit institutions, including museums and performing arts groups. For example, in 2001, the National Park Service awarded \$77,150 to Kansas Cosmosphere and Space Center in Hutchinson to upgrade and expand its collection of storage facilities; \$250,000 to the Madame Walker Theatre Center in Indianapolis for the repair of the roof and to stop water seepage around the windows; and \$73,126 to the Robeling Family Collection in New Brunswick, N.J., to conserve the collection and provide archival storage.

The Park Service and NEA advise potential applicants to carefully review the selection criteria and application rating in the program's guidelines. The collections and historic properties

must be threatened, endangered or otherwise demonstrate an urgent preservation and/or conservation need. The projects must also address the threat and must have an educational, interpretive or training value and a clear public benefit. Finally, the projects must also be feasible and the applicant must demonstrate the ability to complete the project and provide matching funds.

In addition to the threshold criterion of being nationally significant, 25 percent of the overall score will go to the threat faced by the property or collection; 30 percent will measure how the project addresses the threat; 20 percent will weigh the project's educational value; and 25 percent will go to the project budget and ability to secure the non-federal match.

Applications are due April 5, 2002. However because of the mail delivery problems caused by the anthrax-laced letters mailed to federal agencies, a spokeswoman for the NPS advised applicants to use private overnight mail services or the one provided by the U.S. Postal Service.

"Everything sent to us through the U.S. Postal Service is irradiated, which can cause photographs to stick together and can also affect discs sent to us," the NPS spokeswoman noted.

In addition, the NPS website is closed because it manages the Indian Trust Funds. In December, a federal judge ordered certain Interior Department web pages to close in connection with a lawsuit filed on behalf of the trust funds. However, the guidelines are available on both the NEA and National Trust Web sites.

More information can be found online at saveamericastreasures.org, or at www.arts.gov; by contacting the NEA program officer Michael McLaughlin at 202-872-5457 or mcclaughm@arts.endow.gov; or by calling the National Park Service at 202-343-9570.

This article is reprinted from Arts & Culture Funding Report, Capitol City Publishers.

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Reeder's Alley finds permanent protection

A genuine piece of Montana's past moved into state ownership with the gift of Reeder's Alley in Helena to the Montana Heritage Commission. Owners Darrel and Kathleen Gustin approached the Montana Heritage Commission in 1999 with the offer to donate the historic site to the State of Montana; the transaction was approved by the Land Board on Nov. 19, 2001.

The Montana Heritage Commission was created by the 1997 Legislature to acquire and manage historic properties in Montana that show signs of being self-sufficient.

The site was built over several years by Louis Reeder, a brick mason from Pennsylvania who sought a better life in Montana Territory more than 130 years ago.

The buildings are a testament to quality workmanship and construction techniques, having survived the great earthquake in 1935. The complex includes six buildings with 22 units on 1.5 acres.

No immediate changes are expected in the management of the site.

MAGDA

Touring Exhibitions Needed

The Montana Art Gallery Directors Association (MAGDA) is currently soliciting exhibition proposals for 2003, 2004, and 2005. The MAGDA Board of Trustees will be meeting in June to review and select exhibition proposals to present to the MAGDA membership for POSSIBLE bookings during its annual conference/booking session in September.

ALL EXHIBITS MUST BE SPONSORED BY AN ARTS ORGANIZATION.

The sponsor organization is responsible for preparing the exhibit for tour, including professional crating, press packets, condition reporting book, shipping to first venue, labels, interpretive text, etc. All contracts and communications with MAGDA will be made directly with the sponsor.

ALL FRAMED PIECES MUST USE PLEXIGLASS.

THE FOLLOWING INFORMATION MUST BE INCLUDED IN THE PROPOSAL

1. Processing fee of \$10.00 per proposal.
2. Name, address, and phone number of lender and/or sponsoring organization.
3. Title and description of proposed exhibit.
4. Number of pieces in proposed exhibit.
5. Space requirements (running wall or square feet).
6. Available dates (at least four consecutive months available for three exhibitions and travel time for each exhibit). We will be booking for 2003, 2004, and 2005.
7. Rental fee you desire for each four-week period.
8. Insurance value and designation of insurance responsibility.
9. Exact number and exact weights of crates. MAGDA requires

MARK YOUR CALENDARS FOR MAGDA'S 2002 Annual Meeting & Booking Conference

September 25 - 27, 2002

and

2003 Annual Meeting & Booking Conference

October 8 - 10, 2003

both at

Chico Hot Springs

**Make your room reservations now by calling
Chico Hot Springs at (406) 333-4933**

the lender to pay shipping to the first venue. The lender is also responsible for crating charges. CRATES MUST BE PROFESSIONALLY MADE, SAFE TO TRAVEL, AND REASONABLY SIZED.

10. A HIGH QUALITY 35 mm slide of each piece in the proposed exhibit. Slides must be clearly numbered and labeled. Slides must be specific to the pieces that will travel. No substitutions or deletions in the exhibit will be permitted.
11. A correlated slide checklist with pertinent information (artist, title, date, media, size).
12. Special restrictions or requirements.
13. Publicity available (catalog, press release, b/w photos, brochure, poster, etc.)
14. SASE FOR RETURN OF SLIDES.

PROPOSALS MISSING ANY OF THESE MATERIALS MAY NOT BE REVIEWED.

DEADLINE FOR SUBMITTING PROPOSALS:

JUNE 1, 2002

For more information, contact Patty Bergquist, Executive Director, at 2112 First Avenue North, Great Falls, MT, 59401; (406) 761-1797; e-mail: montanaart@hotmail.com



BUILDING ARTS PARTICIPATION

The Human Side of Change:

Implementing cultural participation and arts marketing programs

22

Articles focus on philanthropy

Two recently published articles emphasize the benefits of the state's endowment tax credit, the realities of managing endowment funds, the benefits of using a community foundation and the importance of supporting Montana charities during year-end giving.

Rep. Roy Brown, R-Billings, wrote an opinion piece for the Dec. 16, 2001, *Billings Gazette* titled "Time Running Out to Use Charity Tax Credit." The full text of the article is available in the archives section of www.billingsgazette.com.

Obert M. Undem, head of the Montana Community Foundation's Development Committee, wrote "Good Fund Management Key to Endowment Success" for the November issue of *Western Business Magazine*. The full text is available from Karen Timchak, development director for MCF's Greater Yellowstone Region at planner@mcn.net or from Bill Pratt, MCF program director, at bill@mcf.org.

This article is based on a presentation to a gathering of grantees held in the fall of 2000 and aimed at building arts participation. The meeting was sponsored by the Wallace-Reader's Digest Fund and the Walter and Elise Haas Fund.

By Thomas E. Backer, Ph.D.

More than 80 years of behavioral science research about how people, organizations, and communities handle change make it clear that the "human side of change" is often the Achilles heel of efforts to implement new programs. If we went around this room, no doubt each person could describe a cultural participation or arts marketing program that failed not because it wasn't good, perhaps even based in sound research, but because people passively resisted it, lost enthusiasm for it, or even actively sabotaged it. Strategies to increase participation are also vulnerable to these complicated human dynamics.

In the Spring 2000 issue of the *National Arts Stabilization Journal*, leading arts executives talk about how they deal with the difficult challenges of change. The issue reprints a famous 1995 *Harvard Business Review* article titled "Why Transformation Efforts Fail."

In it, Harvard Business School professor John Kotter reports the results of his decade-long study of more than 100 companies and how they've fared in their efforts to implement major programs inside their organizations. His results are discouraging: "A few of these corporate change efforts have been very successful. A few have been utter failures. Most fall somewhere in between, with a distinct tilt toward the lower end of the scale."

MIT's Michael Hammer, the leading figure in "re-engineering," perhaps the most popular transformational intervention of the 1990s, has said that two thirds of all re-engineering interventions have failed – mostly due to staff resistance.

Human beings' innate resistance to change is "the most perplexing, annoying, distressing, and confusing part" of re-engineering, says Hammer. Moreover, he goes on to say, resistance to change "is natural and inevitable. To think that resistance won't occur or to view those who exhibit its symptoms as difficult or retrograde is a fatal mistake. The real cause of re-engineering failures is not the resistance itself but management's failure to deal with it."

A recent issue of *Business Week* contained an essay by James Collins, the management scientist who wrote the best-selling book *Built to Last*. He had just finished a 10-year study of 1,500 companies that made the *Fortune 500* list since 1965. He found that only 11 of them made the transition to "great" companies, which he defined as having consistently outstanding shareholder returns.

These few companies had in common what Collins calls "immutable laws of management physics," like being fanatically consistent in applying the strategies they knew worked for them. When implementing arts programs, what does behavioral science tell us are the principles that we should follow with "fanatic consistency" to deal with the human side of change? I'm going to suggest three of them.

1. Resistance and fear are normal human reactions to the inevitable stresses of change, and these reactions must be dealt with when implementing a new program.

Whenever people do something new, they're taking risks. This produces stress, fear that change will lead to bad consequences, and resistance to letting go of old, comfortable ways. But behavioral science research has taught us that the best way to deal with these normal, natural fears and resistances is to encourage people to express them honestly, so that they can be dealt with.

This principle has been put to use in an Arts Marketing Collaborative Initiative, funded for eight years by the John S. and James L. Knight Foundation. The program is now in various stages of development in 10 communities across the country. Each program involves creating a partnership among local arts agencies to work together on marketing the arts, pooling their resources, eliminating overlapping efforts, and capitalizing on collective buying power. Of course, this means making major changes in the way things have been done.

As these collaboratives unfold, the Knight Foundation provides support for a conference in each community that brings together leaders in the nonprofit arts. An outside facilitator, psychologically trained, helped the group debate whether they really should start up the collaborative.

Participants were urged to voice their fears and to discuss openly the reasons they think the new strategy might not work in their community. For instance, many arts agencies were fearful that their image would be "homogenized" or their special audiences alienated by a group marketing approach. As the fears and resistances were discussed, ways to respond to them could also be developed and special initiatives tried, such as starting with a "pilot" version of the marketing collaborative to see how it worked, before trying it on a larger scale.

This gave everyone who would be affected by the new program – local artists, audience members, community leaders, and staff of arts organizations – an opportunity to bring some of their fears and resistances to the surface, which, in turn, helped shape the program itself.

2. All the people who will be affected by a new program must participate actively in its implementation and be encouraged to feel ownership in it.

After bringing fears and resistances to the surface (and dealing with them), behavioral science says the next step is dealing with the human side of change is to develop a broadly-based partnership to help with implementation. The more that people participate in shaping a program's operation and the way it is implemented, the more they will support it because it will belong to them. In addition, their fine-tuning is likely to make the program more successful.

Some innovative arts and culture participa-

tion programs in the country already are following this principle. For instance, in Los Angeles, the Cornerstone Theatre, which works in inner city multicultural areas of the city, produces dramas that involve community residents in acting, writing, production. In Houston, the Museum of Fine Arts has a "Place for All People" program that involves exhibitions selected by local artists and community members. This strategy is especially notable because it gives an important role to artists, who often resist programs to increase the participation of audiences out of fear that such efforts will reduce their control over the work.

3. A new program must give careful attention to the larger context of other changes being experienced by the individuals, organizations, and communities involved.

In any community, artists, arts organizations, and the public at large are probably contending with many other changes at the same time a new participation or marketing program comes along. Especially in urban areas, there may even be other, perhaps competing, efforts. Big changes may also be taking place in education, business, or social services.

Unless careful attention is given to the larger context, a new program may be introduced when people are simply exhausted by other changes. The new program may fail as a result, or, less drastically, it may lack credibility for not taking other community priorities into account.

In Grand Forks, North Dakota, for instance, the arts marketing collaborative had to seriously consider the long-term impact of a devastating 1997 flood. Residents there are still getting their home and work lives back together four years later. This didn't mean the new marketing program couldn't move ahead, but it did require being sensitive to the community's larger concerns.

A new program may have greater impact, in fact, if it finds a natural synergy with other changes already in process. In San Jose, the newly-developed arts marketing collaborative effort is being coordinated with another program, a foundation-funded annual conference series called "ArtsBuild communities." This annual conference concludes by giving participants the opportunity, while still in their seats, to write small grant applications that can be funded virtually overnight. The conference this year will be devoted to arts marketing, and local arts agencies will have the chance to learn about new developments in this field and maybe to get a small grant to help them with their own marketing challenges.

From the broadest perspective, any new program must be introduced with sensitivity to the ever-increasing pace of change we all live within today's world. From the Internet economy to changing social values, just about everybody can identify with novelist Dean Koontz's statement: "It was as if God had turned up the control handle on the flow of time."

Continued on next page



Direct mail experts reveal... how to keep your readers interested

by Deborah Block and Paul Karps

We often hear – from people both inside and outside the direct mail business – that “no one reads long letters.” But we know better. Because donors and prospects will read or, at the very least, skim letters that are four pages or even longer. If, that is, the letter is able to keep the reader moving from line to line, paragraph to paragraph, page to page.

Of course, it’s not always necessary to send a longer letter. Perhaps there just isn’t enough to say. (Our favorite writing rule? Say as much as you need to, then stop.) Other times, you might need to give more details or reiterate the need and ask – which means writing longer. But longer doesn’t – can’t – be boring!

So how do you write and format a four- or six-page letter that serves the dual purpose of saying what you want to say... while maintaining the reader’s attention and interest (especially through the middle, meatier portions)? Here, then, are a dozen tricks of the trade that may help you:

1. Use the word “you.” A lot.

This is one of those classic direct mail maxims. The word “you” will jump out at the reader time and again, keeping this person alert and involved. It’s as though you’re reminding her that “yes, I’m talking to you.”

2. Vary paragraph length, indent paragraphs, and use wide margins.

A varied layout with lots of white space is easier on the eye and facilitates the flow of the copy. An indented paragraph can also be used as an effective segue in a longer letter, as you switch from one focus to another.

3. Include bulleted copy.

If you have lots of information – about

...say what you need to say in a lively, easy-to-follow format and you’ll do your main job: You’ll hold your reader’s attention...

your project’s key objectives, for example – you can add life to the page through bullets. Keep each bullet short (three or four lines at most, or you’ll defeat the purpose).

4. Use ellipses and dashes frequently.

Remember, this isn’t an English essay. So break up longer sentences with dots and dashes. Try finishing off a paragraph with ellipsis and starting the next one with another.

5. Add boldface subheads and headlines.

It isn’t always appropriate, but this tactic works when you’ve got easily segmented information – if, say, you’re discussing the various locales in which your group works or different projects you’re undertaking.

6. Highlight stories, quotes, testimonials, and statistics.

You can do this through indenting, boldfacing, or underlining.

7. Never end a sentence or paragraph at the bottom of the page.

You want your readers to keep going, so never give them the opportunity to stop short.

8. Offer an incentive to keep reading.

Include such tempting language as, “In a minute I’ll explain, but first...”

9. Entice them to stay tuned for the free gift.

Employ a Johnson box to herald your upfront or back-end premium. But then wait until later to give the exciting details.

10. Hold a story’s punchline to the end.

When telling a compelling story (and any tale you spin must be compelling), don’t give away the story right away. Offer pieces of the saga over the course of the letter, keeping the suspense for the end.

11. Ask questions.

You’ll keep readers involved if you get them to participate in the appeal. And asking questions does this, don’t you think?

12. Lastly, have something to say.

Never, ever just blab for the sake of blabbing. Once again, say what you need to say in a lively, easy-to-follow format and you’ll do your main job: You’ll hold your reader’s attention ... at least long enough for her to send you that gift.

Deborah Block and Paul Karps are partners in the freelance direct mail copywriting firm BK Creative in Mountain View, CA. This article appeared in *Arts Reach*, Volume X, Issue 2. For more information, call 650-962-9562, fax 650-962-1499, or e-mail bkkcreative@aol.com.

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Problems with fund raising?

Many nonprofits are struggling with fundraising this year because of the soft economy, the stock market decline, and the nationwide outpouring of contributions in the wake of the events of Sept. 11. To help diversify future income, the Montana Community Foundation urges organizations to consider establishing an endowment.

The Montana Endowment Tax Credit, which will be in existence until 2007, is an incentive for donors to contribute to the permanent endowments of Montana nonprofits, with individuals earning the credit for a planned gift and corporations and other business entities for an outright gift.

MCF can help organizations set up an endowment and create a development plan, and consult with donors and their financial advisors.

MCF also offers “New Ventures in Philanthropy,” a series of nine publications that describes a variety of philanthropic opportunities for individuals, families and businesses, and provides information on working with legal and financial advisors.

For more information call Bill Pratt, MCF program director, at 406-443-8313 or e-mail bill@mcf.org.

The Human Side of Change (continued)

Key Questions

A “template for change” for planning a new program might involve answering these three questions:

- How can the implementers of a new program allow the fears and resistance people have about it to surface, so the feelings can be acknowledged and dealt with?
- How can program implementers promote meaningful participation and ownership in the new program at all levels – artists, arts organization staff, and community members?
- How can a new program strategy be implemented while giving the most creative attention to other changes taking place in the community at the same time?

Artists, arts managers, and community leaders can help by insisting that energy be devoted to answering these questions before moving ahead. Funders can help not only by requiring that grantees answer the questions, but also by providing a space where the community can come together to wrestle with concerns the questions raise.

Other contributions from behavioral sciences

Understanding the human side of change is just one way that behavioral sciences can help provide a basis for more effective participation and marketing strategies. Evidence of another possible contribution comes from research conducted recently in California by AMS Research. According to the research findings, many consumers don’t like making decisions about what arts experiences they go to – they want somebody else to make the decision for them.

We need to know more about who these decision-makers are, and how programs can be designed to reach them. We already know that every community has “opinion leaders” who influence the thoughts and behaviors of many other people. As Malcolm Gladwell reminds us in his recent book *The Tipping Point*, these people can have disproportionate impact on major social outcomes in a community.

Behavioral science concepts may also be helpful in understanding better some of the longstanding attitudinal barriers to more effective arts marketing. For example, Cora Mirikitani, past program officer at the James Irvine Foundation, noted that the number-one impediment to arts marketing programs funded by Irvine is the

perception among artists and arts organizations that the money will sully the creative spirit. How can these fears and resistances be allowed to surface and then be dealt with?

I will close by suggesting one more approach we should take with implementing arts participation programs. I mentioned this talk to a painter friend last month. When I asked what he thought, his immediate response was, “Reverse the angle!” That is, what can the arts contribute to our understanding of behavioral sciences and its impact on cultural participation? How can images of Shakespeare’s plays or Picasso’s paintings or Sondheim’s song “Putting It Together” help to illuminate the complex human dynamics that we face in building strategies to increase participation?

Perhaps this can be a topic of conversation here, and a reminder to all of us to keep the artists in our communities – and the artist in each of us – close at hand whenever we work for change.

Thomas E. Backer, Ph.D., is a psychologist and president of Human Interaction Research Institute, a Los Angeles-based nonprofit center for research and technical assistance on innovation and change founded in 1961. This article was reprinted courtesy of the Lila Wallace-Readers Digest Fund.

Challenge America & Arts and Rural Communities Initiative

Grant deadlines near for major NEA programs

Application deadlines are drawing near for two important National Endowment for the Arts programs. Applications must be postmarked by March 8 for the fifth round of the NEA and Forest Service Arts and Rural Community Assistance Initiative. The deadline for Challenge America Grants is May 1.

• NEA and U.S. Forest Service Arts and Rural Community Initiative: This program supports arts-based rural community development projects eligible under the F.S. Economic Action Program (EAP) guidelines. Staffed Montana organizations are encouraged to apply for grants that demonstrate the importance and value of the arts in rural economic diversification and cultural resource conservation in forest and/or natural resource dependent areas.

Approximately 20-30 grants ranging from

\$5,000 to \$10,000 will be made in a 10-state region for projects conducted from July 1, 2002 to June 30, 2004. Applications must be postmarked by March 8, 2002. For more information: visit www.arts.endow.gov/partner/rural.html; or contact Ryan Blum, director of programs for the Western States Arts Federation, at 303-629-1166 or ryan.blum@westaf.org

• NEA Challenge America Initiative Grants: Designed to help strengthen families, communities, and the nation through the arts, this initiative challenges America's communities to forge partnerships that will build a healthy and active arts community, and expand understanding about the vital role of the arts in enhancing national creativity, community spirit, and the preservation of America's living artistic cultural heritage.

The program's goals are to foster arts educa-

tion and community-wide public outreach initiatives in rural or underserved areas, and to engage artists, arts organizations, and American communities in partnerships that make the arts central to community life.

The NEA will award approximately 400 grants of \$5,000 or \$10,000 each. All grants must be matched one-to-one. Eligible organizations have until May 1 to apply for existing or new projects that highlight the potential of the arts to address key community concerns.

Hard copies of guidelines and application forms may be ordered by filling out the Challenge America Fast Track Grants Guidelines Order Form at the NEA website, www.nea.gov/guide/Challenge02/ChallengeIndex.html.

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NEA's mail service resumes

The National Endowment for the Arts announces that it has begun receiving first-class mail again, although more slowly than in the past.

The Endowment is also receiving, sporadically, older mail from September and October that had been sent off for irradiation. "It is probably wise to err on the side of caution and continue to use fax, phone, email or private mail services when possible in your communications with the Arts Endowment," says Andi Mathis, State and Regional Specialist for the NEA.

For more information, call 202-682-5430 or e-mail mathisa@arts.endow.gov.

IN PRINT

• James Irvine Foundation, www.irvine.org

– The James Irvine Foundation has recently published four new reports: *Five Cities One Vision*, on Irvine's CORAL initiative; *Creating a Culture of Inquiry*, on boosting evaluation capacity in nonprofits; *Changing the Face of Giving*, on youth philanthropy; and *Shared Prosperity and the California Economy*, on workforce investment strategy.

• *Out of Our Minds: Learning to Be Creative*, www.CapstoneIdeas.com – Ken Robinson, senior advisor for education at the J. Paul Getty Trust, explores in his new book why it is essential to "recover people's creative talents," and how creativity can be fostered across the sectors of business, the arts, and education.

• *Introduction to Imaging: Issues in Constructing an Image Database*, 800-223-3431 or www.getty.edu – This book explains how to create and integrate an image database with other information resources, how to interchange visual information among computerized systems, and how to ensure that future technological developments will not foreclose the top options for upgrading databases.

• *Creative Spaces: A Toolkit for Participatory Urban Design*, www.creativespaces.org.uk – Creative Spaces illustrates different ways for involving communities in the renewal of local neighborhoods, from theater and video to live performances.

• *The Performing Arts: An Essential Public Good, Critical to a Healthy Society*, www.theatrebayarea.org – This publication explores the question of whether social marketing strategies can be used to change the public's perception and actions regarding the performing arts.

• *Center for Arts and Culture, 202-783-5277 or www.culturalpolicy.org* – The Center for Arts and Culture has released *Copyright as Cultural Policy* and *Forum on Preservation*, both of which provide an overview, historical analysis, and legal implications.

• *Culture Counts: Strategies for a More Vibrant Cultural Life for New York City*, www.nyfa.org/culturalblueprint.htm – A Cultural Blueprint for New York City, a project of the New York Foundation for the Arts, has issued this report, which outlines the findings of its research and makes recommendations for city leaders.

• *Tackling Causes Not Symptoms: New Roles for Volunteers*, www.energizeinc.com/hot/01nov.html – Is volunteerism smothering real political engagement? Are we engaging enough volunteers, enough of the time, in advocacy and activism along with direct

services? This article argues that we may have to "free" volunteers from some of the direct-service roles they may love to do so that they can advocate for social justice.

• *Story in Art and Mediation*, www.inmotionmagazine.com/al/alths1.html – *In Motion Magazine* features the first two chapters of *Story in Art and Mediation*, a research paper by African-American artist and writer Alice Lovelace. Her paper explores strategies of "the social-change artist who views story as part of an internal dialogue that helps us to order our world and theorize about the possibility and potential for change." Lovelace reviews the literature on this topic and focuses

on issues of "Art, Race and Dialogue," specifically referring to African-American styles of storytelling and how they are used and misunderstood in mixed-race discussions.

• *Major Label Contract Clause Critique*, www.futureofmusic.org – The Future of Music Coalition has issued *Major Label Contract Clause Critique*. This document takes "legalese" from traditional music contracts and translates it into everyday parlance, revealing how contract clauses seem to work against the best interests of artists. This document is designed as a tool to stimulate broad public dialogue about the rights of creative and performing artists.

ONLINE

• *Women's Philanthropy Institute*, www.women-philanthropy.org – The institute has online articles on topics such as "Six C's of Women's Philanthropy" and "Facts About Women, Wealth, and Giving."

• www.Arts4allpeople.org – A new website, launched by Wallace-Reader's Digest Funds, is designed to facilitate the exchange of new research and best practices to promote service to people as integral to the health of arts institutions and to the life of their communities.

• *The Cultural Commons*, www.culturalpolicy.org/commons-survey.htm – The Center for Arts and Culture is designing The Cultural Commons, a web portal for the facilitation of communication within the cultural sector. Information will range from event listings, publications, and research to funding, articles, and partnership requests. Currently the center is building its web infrastructure and seeks volunteers to participate in a beta-test of the site.

• *Learning Partnerships*, www.umass.edu/aes/learningpartners/index.html – The Arts Extension Service is offering Learning Partnerships, interactive online help for the planning, implementation, and evaluation of arts and education collaborations.

• *EDSITEment*, edsitement.neh.gov/newsites.html – Many websites with high-quality humanities content and teaching resources are listed.

• *Free to Dance*, www.pbs.org/freetodance – Visit the website to explore the extensive research for the PBS series Free To Dance, a documentary on the role of African-American choreographers and dancers in the development of modern dance as an American art form.

• *Artists in American Life*, www.arts.gov/explore/Colloquia2/contents.html – Visit the

National Endowment for the Arts website to read documentation on the sessions held so far in its "Artists in American Life" colloquia – "Artists and Society," "Artists and Their Careers," "Artists Making Work," and "Artists Finding an Audience."

• *Creating an Effective Strategic Plan*, www.publiceducation.org/resources/od1.htm – Strategic planning is a systematic process of focus, assessment, issue identification, and strategy development. Visit the website to learn about the six steps of strategic planning.

• *Marketing Answer Center*, www.gb3group.com/articles/menu.htm – Check out GB3 Group's Answer Center for features, tips, how-to's, and articles on nonprofit marketing, communications, PR, and fundraising.

• *A Community Audit for Arts Education*, www.kennedy-center.org/education/kcaae/specialinitiatives/ – "A Community Audit for Arts Education: Better Schools, Better Skills, Better Communities" contains tools to interpret and score progress in implementing change in arts education at the district level.

• www.PerformingArtsRegister.com – Site connects performers with presenters, agents, and individuals and provides an easy-to-use marketing tool for performing artists and their companies.

• *The Arts Institutes*, 888-328-7900 or www.pnnnonline.org/education/arts101901.asp – According to PNN Online, each year more than 5,000 students from The Arts Institutes nationwide donate help to nonprofit organizations in website design and other marketing tools.

Law and the Art World

Q & A: Copyright and reproductions

by Bill Frazier © 2001

From time to time with this column, I try to answer questions from readers on a variety of legal issues relating to the arts. Many questions are asked time after time and some are more esoteric. Most relate to copyright and reproduction problems and others concern auctions, royalties, gallery relationships, contracts and general business and professional experiences.

1. A question has arisen about the status of a photographic portrait taken by a professional photographer which is then turned over by the owner to an artist for rendering into a painting. The artist should exercise care in this situation. Although the artist may receive the image from the owner, there may be a copyright owned by the photographer. Most photographers claim a copyright on their professional work and usually print a copyright notice either on the image or on the back. If the artist uses this image for his reference, there will probably be copyright infringement. The artist should seek permission from the photographer before painting the new portrait. Another solution would be for the artist to take his own photograph or have the subject commission a new photo for this purpose, with the understanding that the image will be given to the portrait painter for reference.

2. There have been several discussions in the column about artist-gallery relationships. An artist client has brought to me the problem of having his unsold work returned to him by the gallery. The gallery solicited his paintings, then failed to exhibit the paintings and would not return them after repeated requests. I really do not know what generates this type problem, but it is fairly common. Artist clients complain of this several times a year and all it does is create bad publicity for the gallery involved. Artists should satisfy themselves initially that their work is going to be displayed by the gallery requesting it. If it is not exhibited, the artist's inventory is being wasted. It does no one any good sitting in a basement or closet. If the gallery is not showing the work, there is absolutely no excuse for not returning it to the artist. This is especially so where the artist has requested its return several times. Why should the artist have to hire a lawyer to write to the gallery to get his artwork returned? Word does get around! Typically this practice indicates bad business problems. The more sinister belief

held by artists is that the gallery has sold the work and disposed of the money without paying the artist.

3. In a recent column, there was a discussion of "reserve" and "without reserve" auctions. If the artist is participating in any auctions, he should be aware of these terms and how they apply to his art work. In essence, without reserve means that the work can be sold for whatever price is bid, no matter how low. This realization should encourage the artist to claim a reserve price, in other words, a price below which the work cannot be sold. It is up to the artist to claim this protection. If you are invited to participate in an auction of any kind, make sure you understand the terms and conditions of the sale and insure that you protect your art work.

4. A client who knows the art world very well related an incident he experienced at a well known gallery. While looking at several pieces he was "advised" that such and such artist's work would be an excellent investment in this time of volatile markets. This issue has been discussed before and is another practice which should be discouraged. This is an unsophisticated manner of trying to sell artwork and opens the gallery to claims of misrepresentation and possible violation of securities laws. It also annoys serious buyers. I am not picking on galleries in mentioning this point, because many artists themselves make the same claims about their own work.

5. The constant question: How long does a copyright last? It lasts for the life of the artist plus 70 years under current law.

6. How much should a royalty be for prints or reproductions? This is always difficult to answer because there is no real standard. The best solution is to get as much payment up front as possible and worry less about on-going royalties. Such a payment can be a lump-sum advance against future royalties which is not refundable. Another alternative is to charge a fee for each print signed. Do not agree to a fee for each print sold, however, as that is too subject to the whims of the market and the sales ability of people over whom the artist has no control. Royalties tend to trickle in whereas up front cash is money in hand. Other options are a flat one-time payment or outright sale of the copyright to the publisher. Also, it is not a good idea to go into print projects with people or businesses that are not in the business of publishing prints. Always



Bill Frazier is chairman of the Montana Arts Council and is in private practice in Big Timber. This article is printed through courtesy of *Art of the West*, with thanks.

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Entrepreneur Corps to help nonprofits

Americorps/Vista is launching the Entrepreneur Corps, a nationwide initiative to recruit a corps of 400 social entrepreneurs. The group will spend a year helping nonprofit organizations and public agencies across the country start or expand programs that help low-income individuals and communities attain financial security.

Corps members also will help community organizations generate assets to sustain themselves by integrating traditional business practices such as generating diverse revenue streams, technology planning, and endowment development.

For more information: visit www.nationalservice.org/whatshot/notices/.

Arts institute focuses on planning and development

Brochures for Prairie Arts Management Institute 2002 (PAMI), June 12-15, 2002 in Sioux Falls, SD, are now available. Since only 40 participants will be accepted in this year's arts-leadership program, early registration is encouraged.

What's New: The Prairie Arts Management Institute has developed a three-year curriculum. Year-two courses are described below and year-three courses will include Personal Leadership, Public Relations and Advocacy. Year-one courses included Organizational Leadership, Marketing/Audience Development and Education. Three new Master Teacher sessions have been lengthened to a total of six hours each. All participants will take each master class. No management seminars will be taught in order to spend more time with master teachers.

Development: Taught by Brian Bonde, vice-president of the Children's Care Foundation of Sioux Falls and founder/producer of the Comfort Theatre Company, this session will focus on every way possible to get money, ranging from sponsorships

and fundraisers to memberships, grants and endowments. Bonde was a popular teacher at the 2001 Institute and has been invited back to do a more in-depth course on development.

Planning: Organizations succeed because of solid and creative planning for current and future needs. Bill Bulick, past executive director of the Regional Arts Council in Portland, OR, and board member of Americans for the Arts, will teach this course. Bulick works as a national consultant for states and communities, focusing much of his work on organizational and community cultural planning. He is a talented musician and thoughtful teacher.

Community Involvement: Do our organizations fit into our communities as leaders or followers? Barbara Schaffer Bacon brings considerable knowledge and experience to this discussion, which focuses on the arts' essential role in communities. Bacon is director of the Animating Democracy program through Americans for the Arts, past executive director of Arts Extension Service,

University of Massachusetts, and is currently a teacher, speaker and consultant for the arts on a national basis.

Registration: Only 40 participants will be accepted at PAMI 2002. Send the registration fee of \$350 to PAMI, c/o South Dakotans for the Arts, P.O. Box 414, Lead, SD 57754. For more information, contact PAMI Director Janet Brown at jbsoda@dtgnet.com or 605-334-1392.

Registration fees are \$350 by March 15; \$400 by April 15 and \$450 by May 15. Housing and meals will be offered at Augustana College for the four days.

Scholarships of \$250 are available through PAMI for participants from Nebraska, Montana and Wyoming. Support may also be available through state arts agencies and associations of community arts organizations in each state.

The annual institute is sponsored by South Dakotans for the Arts, South Dakota Arts Council and the National Community Arts Network with funding from the National Endowment for the Arts.



Arts Pros offer free advice

Free Advice with Arts Pros!

The Montana Arts Council's Arts Pros consultant program allows artists and arts administrators throughout Montana to seek free advice for technical, administrative, promotional and other professional queries.

Who are Arts Pros?

Arts Pros consultants are professional artists, fund raisers, non-profit organizers, and other professionals from around Montana. They have successfully undergone an application review process and were selected by the Montana Arts Council to be the official technical assistance providers for the agency. The Arts Pros consultants are paid by the arts council for their service to you.

The arts council welcomes additional applicants to its impressive Arts Pros roster. To be considered, please call 444-6430, fax 444-6548, or e-mail mac@state.mt.us to ask for an application.

How to use an Arts Pros consultant

The following roster should help to get you started. First, look for the area of expertise best suited to your specific need. For example, if

you are thinking of creating a small, non-profit arts organization, look for non-profit development, or a similar category. Then, reading the brief descriptions of each Arts Pros consultant in that category, select the one you feel is most likely to be able to help you.

Contact the Arts Pros consultant directly. Make sure to identify yourself as an Arts Pros client, so that the consultant will know s/he can bill the arts council for his/her service to you. If the first Arts Pros consultant you contact will meet your needs, great! If not, go back to the roster and try again. If you are having serious difficulty locating the appropriate consultant, call the arts council for advice.

After your consultation, the arts council will send you, the client, an evaluation form to complete.

When is it appropriate to use an Arts Pros consultant?

If you need help with a specialized artistic or business question or dilemma, call an Arts Pros consultant for assistance! It's that easy.

However, if your particular need is substantial, please contact the arts council for a Professional Development Grant application.

Please identify your call as an Arts Pros call at the beginning of the consultancy

Arts Pros Roster

Literature

Getting Published

Beverley Badhorse, Zurich
Hap Gilliland, Billings
Rick Newby, Helena
Mona Vanek, Noxon
Valerie Harms, Bozeman

Research Skills

Mona Vanek, Noxon

Book and Theatre/Script Publishing Contracts/Agent Advice

Rick Newby, Helena

Electronic Publishing

Valerie Harms, Bozeman

Editing

Beverley Badhorse, Zurich
Hap Gilliland, Billings
Rick Newby, Helena
Mona Vanek, Noxon

Book Artist

Connie Landis, Billings
Daniel Liddell, Livingston

Writing and Publishing Children's Books

Hap Gilliland, Billings

Story Telling for Children and Adults

Joan Diamond, Bozeman

Literary Presenting

Corby Skinner, Billings

Accounting

Artists and/or Arts Organizations

Debbie Frazier, Big Timber

Arts Law

Copyright, Licensing and Trademark

Bill Frazier, Big Timber
Dorothea Boniello, Billings

Contracts

Bill Frazier, Big Timber

Visual Arts

Drawing

Jerry Rankin, Bozeman

Painting

Lou Archambault, Helena
Jo Going, Whitefish
Vranna Sue Hinck, Bozeman
Mona Lesman, Billings
Sheila Miles, Missoula
Alvin Nicholls, Libby
Jerry Rankin, Bozeman
Phoebe Toland, Helena
Willem Volkersz, Bozeman

Papermaking

Connie Landis, Billings

Paper Conservation

Phoebe Toland, Helena
Ken Bova, Bozeman
Gordon McConnell, Billings

Technique and Career Development

Ken Bova, Bozeman
Gordon McConnell, Billings

Western and Wildlife Art

Daniel Liddell, Livingston

Photography

How to Photograph Artwork, Product Advertising, Showcase Photography

Chris Autio, Missoula
John Barsness, Bozeman

Technique and Career Development

Chris Autio, Missoula
Dudley Dana, Missoula

Digital Imaging

Jim Burton, Helena

3-D Visual Arts

Jewelry and Metal-Smithing

Ken Bova, Bozeman

Ceramics: Technique, Career Development, Materials, Equipment

Josh DeWeese, Helena

Carolyn Fortney, Billings

Robert Harrison, Helena

Cheri Long, Marysville

George McCauley, Helena

Richard Notkin, Helena

Jerry Rankin, Bozeman

Ceramics: Studio Design and Construction

George McCauley, Helena

Bronze and Aluminum Technique and Career Development

Brian Cast, Billings

Large Outdoor and Architectural Ceramics Installations

Robert Harrison, Helena

Sketchbook, Journal and Portfolio Making

Cheri Long, Marysville

Folk and Traditional Art

Folk Art and Outside Art Collection, Exhibition, Publication Advice

Peter Held, Helena

Willem Volkersz, Bozeman

Weaving Techniques and Career Development

Joanne Hall, Clancy

Native American Art, History and Issues

Darrell Norman, Browning

Miscellaneous Visual Arts

Exhibition Management and Collections

Peter Held, Helena

Sheila Miles, Missoula

International Travel Funding for Artist Residencies

Josh DeWeese, Helena

George McCauley, Helena

Richard Notkin, Helena

Writing Artist Statements—Tips

Vranna Sue Hinck, Bozeman

Cheri Long, Marysville

Sheila Miles, Missoula

Richard Notkin, Helena

Phoebe Toland, Helena

Museum and Gallery Artistic, Curatorial and Business Issues

Dudley Dana, Missoula

Peter Held, Helena

Gordon McConnell, Billings

Artist Resume Preparation

Vranna Sue Hinck, Bozeman

Cheri Long, Marysville

Catalog Writing for Visual Artists

Rick Newby, Helena

Public Art Application Tips and Processes

Robert Harrison, Helena

Media

Making Video Programming/Collecting Oral Histories

Mona Vanek, Noxon

Documentary Production

Joel Shechter, Missoula

Preparation for Media Interviews

Nancy Herr, Whitefish

Joel Shechter, Missoula

Marketing

Shari Nault Pullar, Billings

Media Relations

Shari Nault Pullar, Billings

Materials Development (Print and Electronic)

Shari Nault Pullar, Billings

Film Programming and Media Issues

Les Benedict, Helena

Non-linear Editing

Joel Shechter, Missoula

Audio Production and Engineering

Barrett Golding, Bozeman

Location Sound Recording

Joel Shechter, Missoula

Media Campaigns/Press Conferences

Anastasia Burton, Helena

Press Releases - Writing/Distributing

Anastasia Burton, Helena

Public Service Announcements - Scripting and Producing

Anastasia Burton, Helena

Cultural Tourism Development

Shari Nault Pullar, Billings

Strategic Planning

Shari Nault Pullar, Billings

Tribal Tourism

Shari Nault Pullar, Billings

Building Collaborations

Shari Nault Pullar, Billings

Computer/Multimedia Assistance

Computer Consulting

Jim Burton, Helena

Internet/Website Advice

Jim Burton, Helena

Multimedia Web Development

Barrett Golding, Bozeman

Accounting

Artists and/or Arts Organizations

Debbie Frazier, Big Timber

Arts Law

Copyright, Licensing and Trademark

Bill Frazier, Big Timber

Dorothea Boniello, Billings

Contracts

Bill Frazier, Big Timber

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Jo Going, Whitefish

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Mona Lesman, Billings

Sheila Miles, Missoula

Alvin Nicholls, Libby

Jerry Rankin, Bozeman

Phoebe Toland, Helena

Willem Volkersz, Bozeman

Papermaking

Connie Landis, Billings

Paper Conservation

Phoebe Toland, Helena

Technique and Career Development

Ken Bova, Bozeman

Gordon McConnell, Billings

Western and Wildlife Art

Daniel Liddell, Livingston

CERF helps craftspeople in crisis

The Craft Emergency Relief Fund (CERF) is a nonprofit, tax-exempt organization which provides immediate support to professional craftspeople facing career-threatening emergencies such as fire, theft, illness and natural disaster. CERF programs include interest-free loans with flexible pay-back dates, discounts on materials and equipment from craft-suppliers, and special loan funds available for craftspeople facing emergencies such as HIV/AIDS, cancer, natural disasters and heart ailments.

Created in 1985, CERF is the only organization of its kind in the United States. It offers professional craftspeople the resources they need to get back on their feet and back to work after career-threatening crisis.

Tax deductible donations help maintain the loan fund. For details, write to the Craft Emergency Relief, P.O. Box 838, Montpelier, VT 05601; call 802-229-2306; e-mail info@craftemergency.org; or visit the website, www.craftemergency.org.

Arts Pros Directory

NAME	PHONE	E-MAIL	NAME	PHONE	E-MAIL
Adoff, Stephen	(406) 728-8349		Hinck, Vranna Sue	(406) 586-3238	vrannasue@imt.net
Archambault, Lou	(406) 457-8240	injwif@aol.com	Johnson, Greg	(406) 243-5288	mrt@selway.umt.edu
Autio, Chris	(406) 728-5097		Johnson, Michael	(406) 721-7060	mtscenic@montana.com
Badhorse, Beverley	(406) 357-4234		Kaufmann, Karen	(406) 243-2875	kak@marsweb.com
Barsness, John	(406) 585-9551	jhb9551@juno.com	Landis, Connie	(406) 657-2981	art_landis@vixen.ememt.edu
Benedict, Les	(406) 442-6568		Lesman, Mana	(406) 252-5780	MTDON@MCN.NET
Blumberg, Jenifer	(406) 728-7932	jlblumberg@aol.com	Liddell, Daniel	(406) 223-1724	pamelaphinx@myvista.com
Boniello, Dorothea	(406) 256-1456		Long, Cheri	(406) 443-1427	cheripots@aol.com
Bova, Ken	(406) 587-5062	kbova@montana.edu	Mavrolas, Pam	(406) 442-5416	pmavrolas@desktop.org
Brown, Janet	(605) 334-1392	jbsoda@dtgnet.com	McCauley, George	(406) 449-3087	
Burton, Anastasia	(406) 449-2396	anastasia@burtcom.com	McConnell, Gordon	(406) 252-5765	
Burton, Jim	(406) 449-2396	jim@burtcom.com	Menteer, Craig	(406) 549-5546	millin@marsweb.com
Cameron, Velma	(406) 721-3517		Miles, Sheila	(406) 721-9598	psmiles@bigsky.net
Cast, Brian	(406) 256-2191	vulcan@imt.net	Monosos, Mike	(406) 243-5138	scenery@selway.umt.edu
Dana, Dudley	(406) 721-3154		Newby, Rick	(406) 449-0668	rnewby@zadig-llc.com
Daumiller, Marilyn	(406) 443-8313		Nicholls, Alvin	(406) 293-5653	
DeWeese, Josh	(406) 443-3502	archiebray@archiebray.org	Norman, Darrell	(406) 338-2787	
Diamond, Joan	(406) 586-0871		Notkin, Richard	(406) 442-4382	
Elliot, Ian	(406) 252-8836	ielliot@mcn.net	Nys, Jim	(406) 443-7169	pplusmt@personnel-plus.com
Ellwein, Arch	(406) 482-5109	arch@lyrea.com	Phillips, Don	(406) 449-7503	
Forbes, Donna	(406) 259-7715		Piccolo, Linda	(406) 442-7766	
Fortney, Carolyn	(406) 252-6360		Pratt, Bill	(406) 443-8313	mtdcf@mt.net
Frazier, Bill	(406) 932-5453		Pullar, Shari Nault	(406) 294-5059	sharin@downtownhillings.com
Frazier, Debbie	(406) 932-5065		Rankin, Jerry	(406) 586-9174	
Gilliland, Hap	(406) 652-7598	hapcie@aol.com	Rausch, John	(406) 449-0976	
Going, Jo	(406) 756-1295		Savery, Matthew	(406) 585-2715	
Golding, Barrett	(406) 586-1408	beedge@well.com	Shechter, Joel	(406) 523-6650	seemontana@montana.com
Haines, Joy	(406) 542-8805	joyroad@earthlink.net	Skari, Trudy	(406) 292-3660	
Hall, Joanne	(406) 442-0354	jah@initco.net	Skinner, Corby	(406) 256-8915	eskinner@albertabairtheater.org
Hare, Sandra	(406) 443-7169	westaff@johsmontana.com	Smith, Jason	(406) 587-9553	
Harms, Valerie	(406) 587-3356	valerie@valerieharm.com	Tafoya, Estelle	(406) 446-3939	tafoya@wtp.net
Harrison, Robert	(406) 442-2019	granitwood@aol.com	Talbott, Linda	(406) 243-4215	talbott@selway.umt.edu
Held, Peter	(406) 442-6400		Toland, Phoebe	(406) 442-4382	
Hendricks, Joan		jhendricks@billingsclinic.org	Vaneck, Mona	(406) 847-2368	nox2368@blackfoot.net
Herr, Nancy	(406) 862-8961	ncnerr@aol.com	Volkersz, Willem	(406) 994-2164	volkersz@mch.net

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Website offers insurance resources

Artists' Health Insurance Resource Center is the first comprehensive information resource focusing on the health-care needs of the arts community.

The website provides a state-by-state overview of such topics as individual and group insurance plans; what to look for in selecting a plan; eligibility, cost and scope of coverage; public benefit plans for which artists may be eligible or arts associations they can join to qualify for group coverage; and links to other arts, insurance and information resources.

The website is the result of a recommendation made in 1994 by a national working group convened by the National Endowment for the Arts to address the health-care crisis in the arts. Surveys have shown that at least 30 percent of artists are without any kind of health coverage, which is about twice the national average. This site will make it easier for arts professionals and organizations to make knowledgeable choices about healthcare coverage and to find the resources to meet their medical needs. To learn more, visit www.actorsfund.org/actors/ahirc/.

Arts Pros Roster

Please identify your call as an Arts Pros call at the beginning of the consultancy

Music

Piano: Artistic and Career Development
Stephen Adoff, Missoula

Harp, Celtic
Velma Cameron, Missoula

Conducting and Music Direction Career Development
Matthew Savery, Bozeman

Dance

Touring
Jenifer Blumberg, Missoula
Karen Kaufmann, Missoula

Dance: Technique and Career Development
Karen Kaufmann, Missoula
Mana Lesman, Billings

Performing Arts

Live Performance Production
Jenifer Blumberg, Missoula
Craig Menteer, Missoula
Don Phillips, Helena

Presenting
Ian Elliot, Billings

Live Performance Production
Don Phillips, Helena

Booking Performances in Your Community
John Barsness, Bozeman
Karen Kaufmann, Missoula

Programming and Marketing
Corby Skinner, Billings

Theatre

Professional Theatre Production, Stage Management and Direction
Jenifer Blumberg, Missoula
Ian Elliot, Billings

Greg Johnson, Missoula

Beading Related to Renaissance Costumes
Velma Cameron, Missoula

Community and Dinner Theatre Production
Arch Ellwein, Sidney

Craig Menteer, Missoula

John Rausch, Helena

Lighting and Sound Design
Michael Johnson, Missoula

Mike Monsos, Missoula

Set Design
Mike Monsos, Missoula

Technical Direction Advice
Michael Johnson, Missoula

Mike Monsos, Missoula

Theatre Construction and Restoration
Mike Monsos, Missoula

Healing Arts

Rehabilitation Counselor
Ian Elliot, Billings

Music and Color as Healing Agents
Velma Cameron, Missoula

Arts and Disability Inclusion, Outreach, Partnerships/ADA Compliance
Joy Haines, Missoula

Janet Brown, Sioux Falls, SD

Artist Training in Disability Awareness and Adaptive Teaching Techniques
Joy Haines, Missoula

Fund-raising

Artist Grant and Fellowship Application Advice
Ken Bova, Bozeman

Richard Notkin, Helena

Willem Volkersz, Bozeman

Conducting Capital Campaigns
Donna Forbes, Billings

Estelle Tafoya, Red Lodge

Raising Money for School Festivals/Tours
Linda Piccolo, Boulder

Endowment Development and Planned Giving
Bill Pratt, Helena

Linda Talbott, Missoula

Grant Writing

Beverley Badhorse, Zurich

John Barsness, Bozeman

Marilyn Daumiller, Helena

Joan Hendricks, Billings

Bill Pratt, Helena

Trudy Skari, Chester

Jason Smith, Bozeman

Estelle Tafoya, Red Lodge

Linda Talbott, Missoula

Arts Administration

Non-Profit Arts Organization: Management
John Barsness, Bozeman

Jenifer Blumberg, Missoula

Janet Brown, Sioux Falls, SD

Sandra Hare, Helena

Peter Held, Helena

Estelle Tafoya, Red Lodge

Non-Profit Arts Organization: Creation
John Barsness, Bozeman

Jenifer Blumberg, Missoula

Dorothea Boniello, Billings

Sandra Hare, Helena

Mane Lesman, Billings

Board Development

Jenifer Blumberg, Missoula

Donna Forbes, Billings

Sandra Hare, Helena

Joan Hendricks, Billings

Pam Mavrolas, Helena

Estelle Tafoya, Red Lodge

Linda Talbott, Missoula

Personnel Hiring, Evaluation and Management Issues

Jim Nys, Helena

Estelle Tafoya, Red Lodge

Strategic and Long-Range Planning/Facilitation

Pam Mavrolas, Helena

Sheila Miles, Missoula

Estelle Tafoya, Red Lodge

Linda Talbott, Missoula

Program and Organizational Evaluation/Problem Solving

Joan Hendricks, Billings

Pam Mavrolas, Helena

Public Relations and Marketing

Vranna Sue Hinck, Bozeman

Sheila Miles, Missoula

Jason Smith, Bozeman

Estelle Tafoya, Red Lodge

Community Cultural Plan Development

Jenifer Blumberg, Missoula

Janet Brown, Sioux Falls, SD

Pam Mavrolas, Helena

Conflict Resolution and Facilitation

Dorothea Boniello, Billings

Vranna Sue Hinck, Bozeman

Community Outreach-Getting Started

Linda Talbott, Missoula

Arts Education

Multi-Cultural Arts Education

Cheri Long, Marysville

Developing Partnerships with Schools, Arts Organizations and Artists

Janet Brown, Sioux Falls, SD

Corby Skinner, Billings

Teacher Training: Artists as Educators

Hap Gilliland, Billings

Cheri Long, Marysville

Arts Curriculum Development

Cheri Long, Marysville

Arts in Juvenile Corrections

Janet Brown, Sioux Falls, SD

Integrating Dance Into the Curriculum

Karen Kaufmann, Missoula

Program Creation for Young People

Cheri Long, Marysville

Theory and Practice

Connie Landis, Billings

Mane Lesman, Billings

Residencies: Dance Focus

Karen Kaufmann, Missoula

Online resources for museums

Museum workers will find a number of valuable resources on the internet, including:

• www.globalmuseum.org

Check out museum-education courses throughout the world, post resumes (for a fee), check job listings, and much more.

• www.ncph.org/home.html

Hook up to a variety of museum programs on the National Council on Public History website, including employment opportunities, job links, and more.

Visual Arts, Crafts & Photography: Call for Entries - National

Juried Miniature Art Show will be held April 28-May 19, 2002 at the El Dorado Fine Arts Gallery. For a prospectus, send a #10 SASE to Carol Fuller-Dubois, El Dorado Fine Arts Gallery, 2504 W. Colorado Ave., Colorado Springs, CO 80904. DEADLINE: April 6, 2002.

The Bosque National Art Competition Awards is a yearly competition sponsored by the Bosque Conservatory Arts Council. Awards total over \$12,000. The Exhibit will be held Sept. 15-22, 2002. For inquiries or entry forms, 254-675-3724; email: bosqueart@htcomp.net; www.centraltx.com/theconservatory. DEADLINE: July 2, 2002.

Beautiful II and 2 3 4 Dimensional IV will be held May 8-29, 2002 and are open to all artists. Original two- and three-dimensional works in any media that deal with the theme of beautiful as interpreted by artists are eligible for Beautiful II. 2 3 4 Dimensional IV accepts original two-, three- and four-dimensional works in any media; works of unconventional materials are encouraged; hand-pulled prints only, no photolithography. Up to \$3,000 in awards for each show. For prospectus, send SASE to Period Gallery, 5174 Leavenworth, Omaha, NB 68106; 402-556-3218, or download at www.periodgallery.com. DEADLINE: April 8, 2002.

Birds of Clay will be held June 14-August 11, 2002 and is open to functional and sculptural forms inspired by birds. Juried from five slides or photos. Entry fee is \$20. For prospectus, contact Barbara Cunningham, Frog Hollow Vermont State Craft Center, National Show, 1 Mill St., Middlebury, VT 05753; 802-388-3177; e-mail: bcunningham@froghollow.org. DEADLINE: April 2, 2002.

Ceramic Bowl O' Rama will be held May 14-June 8, 2002. The competition is open to ceramic bowls. Juried from slides. Fee is \$15 for up to two entries; \$5 each additional slide. For prospectus, send SASE to Bowl O' Rama, Laguna Clay Company, 61020 Leyshon Dr., Byesville, OH 43723; e-mail: scott@lagunaclay.com; www.lagunaclay.com. DEADLINE: April 5, 2002.

The 2002 Rocky Mountain Biennial is a juried exhibition of works from seven Rocky Mountain States. The Museum of Contemporary Art at Fort Collins offers cash awards for the top three artists and an exhibition awarded to the first place artist. For more information and a copy of the prospectus, call the MOCA at 970-482-2787; e-mail: fcmoca@frii.com. DEADLINE: April 27, 2002.

Visual Arts, Crafts & Photography: Call for Entries - State and Regional

The Hockaday Museum of Art's 34th Annual Arts in the Park will be held July 26-28, 2002 at Depot Park in Kalispell, MT. More than 12,000 visitors; high-quality arts and crafts, food, music, dance and theatre. Open to all artists and craftspeople creating original hand-crafted work. For an application, www.hockadayartmuseum.org or send a SASE to Hockaday Museum of Art, 302 2nd Ave. East, Kalispell, MT 59901; 406-755-5268. DEADLINE: May 1, 2002.

Troy Fine Arts Council in Troy, MT, is sponsoring an Arts and Crafts Fair while Artrain USA is on the Troy Museum grounds. During the Troy Artrain USA visit in 1998, over 2,700 people toured the exhibit and the adjoining Arts and Crafts Fair. There will be 40 outdoor exhibit

spaces available along a wooded path adjacent to the railroad spur. For information and application, contact Sylvia Balboni at 406-295-9001, e-mail: msbalboni@libby.org. DEADLINE: March 15, 2002.

Big Mountain, in Whitefish, MT, is now accepting applications from artisans, painters, potters, musicians and performance artists for their annual Big Mountain Summer Festival, which will be held July 13-14, 2002. Space is limited to the first 100 craft booth exhibitors. There is also a \$700 prize for the Big Mountain Summer Festival Poster Competition. To apply for the poster contest, to exhibit artwork or to perform at the festival, contact Ruth Lane, Big Mountain Commercial Association, 3891 Big Mountain Rd., Whitefish, MT 59937; 406-862-7227; e-mail: ruth@digisys.net. DEADLINE: April 30, 2002.

Bigfork Festival of the Arts invites fine artists and crafters, musicians and entertainers, and food vendors to participate in the 24th annual celebration of the arts August 2-3, 2002. For application call 406-881-4636 or write Bigfork Festival of the Arts, PO Box 1892, Bigfork, MT 59911. DEADLINE: May 1, 2002.

Fibre, Earth and Fire is a biennial exhibition at the Bigfork Art and Cultural Center June 18-July 6. All artists working in the following media are encouraged to enter: works in clay, wood, metal and fibre arts. All work must be original and ready to exhibit. All work must be for sale and a 30 percent commission will be charged on all works sold. A \$5 non-refundable entry fee made payable to the Bigfork Art and Cultural Center must accompany the following: at least 10 examples of the work in slide or photographic format clearly labeled with the title, dimensions, top and bottom and price; a short biography containing exhibition information and education; a SASE for return of your slides and or photos. To obtain a full prospectus, write to B.A.C.C., Box 734, Bigfork, MT 59911; 406-837-6927, Tuesday-Saturday, 10 a.m.-5 p.m. DEADLINE: April 1, 2002.

Muddy Creek Artisans, a nonprofit group which highlights select, Montana artisans' work in a nationally distributed catalog, is preparing to jury submissions from artists/artisans throughout Montana for their 2002 catalog. Currently, MCA has 17 artisans who participated in the 2001 catalog, have public demonstrations of their work, and occasionally teach workshops. MCA's goal is to offer artisans a means by which to reach a greater number of consumers, as well as offer educational demonstrations/workshops in order to foster interest by the general public and encourage individuals, particularly youths, to expand and practice their artistic talents. All artists/artisans are encouraged to submit photos (3" x 5" /color) of their work. Each photo must be accompanied by a description of the item, its materials (if applicable,) color(s) and size. Also, include the artisan's full name, address, city, state, zip, phone number and e-mail address. A panel will jury for finalists. Those artisans chosen will be contacted and asked to bring a sample of their work to a final selection process on May 4, 2002, in Great Falls, MT. For further information contact: Muddy Creek Artisans, 251 Gordon Road, Vaughn, MT 59487, or call, 406-467-3277 between the hours of 8 a.m.-5 p.m., or email: stockdog@3rivers.net. DEADLINE: April 1, 2002.

University Center Art Exhibits at The University of Montana in Missoula, MT, is accepting two- and three-dimensional artwork. Applications are available online at www.umt.edu/ucarts/apply/htm. For information call 406-243-4991. DEADLINE: March 8, 2002.

The BRA Show - Missoula is a fashion event featuring bra art to raise awareness of breast cancer. Artists are invited to participate in this year's events by producing a piece that is consistent with the theme of "Celebrating the human form to

conquer breast cancer." Events include a two-week exhibit at Sutton West Gallery in Missoula, MT, and a fashion event hosted by the Wilma Theatre. The BRA Show - Missoula is jointly produced by Blue Mountain Clinic and Partnership Health Center. For more information, call 406-721-1646; e-mail: nancitamecsnort@msn.com. DEADLINE: April 1, 2002.

The Kalispell Western Artists' Show will be held Aug. 9-11, 2002 in Kalispell, MT, at the Outlaw Inn. Seventy artists will exhibit. To obtain a full prospectus send a SASE to Art Shows, PO Box 245, Spokane, WA 99210; e-mail: info@artshows.net.

Inland Craft Warnings sale and exhibition of fine contemporary crafts, is now accepting applications for jury. This well-attended annual sale is held at the Spokane Convention Center. No fee for jury, five representational slides, one page resumé and jury application form. Send SASE or download prospectus. G. Freuen, Inland Craft Warnings, 15205 Shady Slope Rd., Spokane, WA 99208; www.inlandcraftwarnings.org. DEADLINE: April 1, 2002.

Art in the Park Festival will be held in September in Boise, ID. For over 45 years, this juried event has been a tradition that has grown from a clothesline display of art to the region's largest annual arts and crafts festival. It features the artwork of over 300 artists, including pottery, fiber, photography, stained glass, paintings, etc. Artist space fee is \$100. Contact Michelle Walsh, Boise Art Museum, 670 Julia Davis Dr., Boise, ID 83702; e-mail: michellew@rmci.net. DEADLINE: April 13, 2002.

The Museum of the Rockies is currently reviewing photographic works that address the natural, urban, rural or industrial landscape of Montana for the upcoming exhibition "Montana Visions." Submit up to five slides with title, date, medium and dimensions, an artist statement and current resumé to Steven Jackson, Curator of Art and Photography, Museum of the Rockies, 600 West Kagy Blvd., Bozeman, MT 59717. For more information call 406-994-5280 or email: sjackson@montana.edu. EXHIBITION REVIEW DEADLINE: March 15, 2002.

The Myrna Loy Center invites submissions from artists in all media who are interested in exhibiting in the Lobby Gallery at the center. Proposals should be sent to the Myrna Loy Center, 15 N. Ewing, Helena, MT 59601. DEADLINE: ongoing.

Grants and Fellowships

The Matthew Hansen Endowment grants awards for historical research, creative writing, and wilderness studies projects that explore Montana's land and people. Projects will encourage mindful stewardship of the land, both wild and cultivated, and contribute to the protection of Montana's heritage. Funding for projects is competitive. Proposals from individuals will take precedence over those from institutions. Awards normally range from \$400 to \$1,000. Funds distributed shortly after April 2002. For more detailed guidelines or information contact The Matthew Hansen Endowment, Wilderness Institute, School of Forestry, The University of Montana, Missoula, MT 59812; 406-243-5361. DEADLINE: March 1, 2002.

Save America's Treasures Grants is a federal grant program administered by the National Park Service, in partnership with the National Endowment for the Arts (NEA) designed to help preserve America's cultural heritage. Matching grants of up to \$1 million to support

preservation and/or conservation work on nationally significant intellectual and cultural artifacts and nationally significant historic structures and sites. Eligible applicants include federal agencies funded by the Department of the Interior and Related Agencies Appropriations Act; nonprofit, tax exempt 501(c)(3) organizations in the United States; units of state or local government; and federally recognized Indian tribes. For guidelines, see the NEA website at www.nea.gov/partner/SAT2002B.html, or contact National Endowment for the Arts, 202-682-5489. DEADLINE: April 5, 2002.

IMLS—Museum Assessment Program (MAP) Grants provide noncompetitive grants for a consultant to perform any of the following assessments: institutional; collections management; or public dimension. Contact American Association of Museums, 1575 Eye St., NW, Suite 400, Washington, DC 20005; 202-289-9118; www.aam-us.org. DEADLINE: March 15, 2002.

Andy Warhol Foundation for the Visual Arts supports innovative and scholarly projects through exhibitions, catalogues and other organizational activities relating to contemporary visual arts, as well as supporting the creation of new work through regranting initiatives and artist-in-residence programs. Contact Andy Warhol Foundation for the Visual Arts, 65 Bleecker St., 7th Floor, New York, NY 10012; 212-387-7555; www.warholfoundation.org. DEADLINE: March 15, 2002.

NTIA – Technology Opportunities Program provides grants of up to \$600,000 to nonprofit organizations, state, local and tribal governments and colleges and universities for model projects that test innovative ways to use information technologies in local communities. Contact the National Telecommunications and Information Administration, U.S. Department of Commerce, 1401 Constitution Ave., NW, HCHB, Room 4092, Washington, DC 20230; 202-482-2048; www.ntia.doc.gov. DEADLINE: March 21, 2002.

NEA – Creativity Grants provides matching grants of \$5,000 to \$100,000 to arts organizations to create new works or present existing works on or after Jan. 1, 2003. Contact National Endowment for the Arts, 1100 Pennsylvania Ave., NW, Washington, DC 20506-0001; 202-682-5400; www.arts.gov. DEADLINE: March 25, 2002.

NEA – Organizational Grants provides matching grants of \$5,000 to \$100,000 to arts service organizations for projects beginning on or after Jan. 1, 2003, that serve a broad constituency and that respond to key issues affecting the professional needs of artists and arts organizations. Contact National Endowment for the Arts, 1100 Pennsylvania Ave., NW, Washington, DC 20506-0001; 202-682-5400; www.arts.gov. DEADLINE: March 25, 2002.

The Mary Lou Anderson Reflections Arts Enhancement Grant Program of the National PTA organization offers a limited number of matching grants to local PTAs for student-centered programs focused on arts education. Grants of up to \$1,000 are available. Local PTA units must provide funds that match the amount they are requesting. Contact National PTA, Mary Lou Anderson Reflections Arts Enhancement Grant Program, 330 N. Wabash Ave., Suite 2100, Chicago, IL 60611-3690; www.pta.org/parentinvolvement/familyfun/mla.asp. Deadline to request applications is April 15, 2002. DEADLINE: May 1, 2002.

The John F. Kennedy Center for the Performing Arts offers a comprehensive management-training program for up to ten highly qualified and motivated individuals who aspire to manage performing arts institutions and arts service organizations in both the public and private sectors. The one-year program (early September 2002 through late August 2003) includes extensive course work in contemporary business practices and practical management experience in planning, presenting, and producing performing arts programming at an internationally recognized performing arts institution. Fellows have departmental assignments in addition to ongoing course work and will attend performances and complete

significant projects within the context of the Kennedy Center. Fellows receive a yearly stipend of \$18,000. To be eligible, applicants must have a minimum of a bachelor's degree in the arts or a related discipline and at least two years' professional administration experience working with a performing arts organization, or more than five years' experience performing with a professional arts company (theater, dance, music). For complete guidelines, and to download an application form, visit the Kennedy Center website at www.kennedy-center.org/. Contact Vilar Institute for Arts Management, Fellowships, The Kennedy Center, Washington, D.C. 20566. DEADLINE: April 1, 2002.

The Academy for Alternative Journalism seeks experienced minority journalists and students (college juniors and up) for a paid summer writing program at Northwestern University's Medill School of Journalism in Chicago. The eight-week program aims to recruit talented minorities into the alternative press and train them in magazine-style feature writing. Participants will be paid \$3,000 plus housing and travel allowances. For information visit the website at www.medill.northwestern.edu/aaj or write for an application: Academy for Alternative Journalism, c/o Lesa Lee, Medill School of Journalism, Northwestern University, 105 W. Adams Street, Suite 200, Chicago, IL 60603. DEADLINE: April 1, 2002.

Arts International announces the Artists Exploration Fund, made possible by a grant from the Doris Duke Charitable Foundation, which is designed to enable individual performing artists to pursue opportunities abroad that further their artistic development. Grants, ranging from \$1,000 to \$3,000 will support a variety of activities including development of relationships with artists and art organizations, research of significant artistic expression, participation in international conferences and seminars, or creation of new work. The fund will not support travel costs related to touring. Guidelines are available on the Arts International website at www.artinternational.org/online_applications/artist_ex_ie.asp or by request from Angela Mattox, Arts International, 251 Park Avenue South, New York, NY 10010-7302; 212-674-9744; e-mail: amattox@artsinternational.org. DEADLINE: April 23, 2002.

A program of the Rockefeller Foundation's Creativity and Culture Division, Partnerships Affirming Community Transformation (PACT) is designed to recognize and enhance the critical role that arts and culture play in fostering the health of low income neighborhoods and communities of color. This highly competitive program supports projects undertaken by artists and other cultural professionals in collaboration with other community members to express identity, concerns, and aspirations through the arts and media, building cultural capacity, and contributing to social change. In the 2002 funding round, grants will be given to a range of U.S.-based projects in which community artists or teams use their artistic and organizing skills to advance the development of an identified community, be it geographic (e.g., a neighborhood or small town), a community of interest (e.g., shipyard workers, victims of environmental racism), or any other affinity (e.g., Latino teenagers, elders who use a senior center). Grant amounts range from \$10,000 to \$50,000 per project per year, depending on scope and need. Funding requests may cover project periods ranging from twelve months to three years. The grant application must be made by a tax-exempt organization that is a partner in the process and which acts in a fiduciary capacity as the formal grant recipient. For more information, complete guidelines and application information: www.rockfound.org or contact PACT, Creativity and Culture Division, Rockefeller Foundation, 420 Fifth Avenue, New York, NY 10018-2702; 212-852-8286. DEADLINE: May 17, 2002.

Joshua Venture Fellowships for Jewish Social Entrepreneurs supports women and men who are developing projects that address current social issues in the Jewish community and the United States. The organization's two-year national fellowship program provides seed capital, entrepreneurial training, mentorships, technical assistance, and Jewish learning to innovators ages 21 through 35. The fellowship offers a grant of \$30,000 for each of two years (\$60,000 total) to support either the development of an original

nonprofit organization or a new project within an existing organization. The fellowship also includes retreats and networking, mentorships and self-directed learning grants of up to \$5,000. Guidelines and application forms are available at www.joshuaventure.org or Joshua Venture, A Fellowship for Jewish Social Entrepreneurs Venture Proposal, 268 Bush Street, #4122, San Francisco, CA 94104-3599, e-mail: fellowship@joshuaventure.org. DEADLINE: April 1, 2002.

Workshops

Get That Grant: Grantwriting from Conception to Completion, a comprehensive grantwriting training program, will be held in Bozeman, MT, April 29-May 2, 2002. This outstanding, internationally acclaimed workshop is presented by Community Systems of Bozeman, MT. Conducted by Dr. Barbara C. Bader and Steven Carr, this workshop is sponsored by the Women's Center at Montana State University. This workshop addresses all aspects of successful grantseeking, including developing and assessing proposal ideas, generating support for grant applications, designing and writing a complete grant proposal, editing and submitting proposals, generating support for grant applications, designing and writing a complete grant proposal, editing and submitting proposals, following up with funders and surviving the proposal review process. Each participant receives a detailed 285+ page Community Systems training/resource manual that includes a proposal writing guide and essential background resources for grantseekers. For further information on the grantwriting program, or to register for the workshop, contact the MSU Women's Center at 406-994-3836, 15 Hamilton Hall, Montana State University, Bozeman, MT 59717. DEADLINE: April 5, 2002.

A workshop on Métis Beadwork by Gary Johnson will be held 9 a.m.-5 p.m. March 9, 2002 at the Schoolhouse History and Art Center in Colstrip, MT. Call 406-748-4822 for information.

A Painting Workshop with Joe Bohler will be held March 22-24, 2002 at the Lewistown Art Center in Lewistown, MT. Call 406-538-8278 for information.

Drawing from the Right Side of the Brain, with Jeanne Close Wagner, is a three-day drawing workshop for the whole family. The workshop meets 10 a.m.-noon March 27-29, 2002 at the Depot Gallery in Red Lodge, MT. Cost is \$25 for members of the Carbon County Arts Guild and \$35 for non-members. Call 406-446-1370 for information.

A Scrapbook Workshop will be held 6:30-9 p.m. March 18 at Stumptown Art Studio in Whitefish, MT. Jen Brazinsky will provide techniques for creating memorable pages. Cost is \$12. Call 406-862-5929.

An Architectural Ceramics Workshop with Marcia Selsor will be held in Tuscany, Italy, May 24-June 7, 2002. The workshop includes lodging, some gourmet meals and sightseeing to Florence, Sienna and more. Cost is \$1,500. Call 406-259-7244; www.imt.net/~mjbmls/Tuscany2002.html.

An Actors Workshop with Skip Lundby will be held 7-9 p.m. March 3, 2002 at the O'Shaugnessy Center in Whitefish, MT. Cost is \$15. Call 406-862-5371.

The Montana China Painting Art Association Convention will be held Sept. 12-14, 2002 in Cody, WY. For more information, call 307-754-2887; e-mail: jim@tritel.net.

The Montana Association of Weavers and Spinners Biennial Conference (MAWS) will be held July 11-14, 2002 in Great Falls, MT. For more information call 406-755-1338; e-mail: jknitter@in-tch.com.

Workshops at the Archie Bray Foundation in Helena, MT, include: Contemporary Chinese Figurative Sculpture with Lu Pin-chang, March 23, cost is \$50; Anagama Firing with Chuck

Arts in Education Hotline

The Montana Arts Council has a toll-free hotline for Arts in Education. Sponsors wishing to apply for grant support for the Artists in Schools and Communities program can call 800-282-3092 for answers to their questions.

The Montana Arts Council will assist callers with project design and application procedures. It can also offer advice on other matters in the area of arts and education and community residencies.

Artists who would like to be included in the Artist Registry may also call for applications.



OnLine Arts Festival lists shows, sources

Professional artists and craftspeople who exhibit at festivals now have a major online source of information, thanks to the **Juried OnLine Arts Festival (JOLAF)**.

This festival database has posted the names and contact addresses for more than 500 well established shows in all parts of the country, sorted by month and state. In addition, JOLAF has listed the names and addresses of all major wholesale shows and promoters, and provides detailed information about numerous Renaissance Faires. The database can be found at www.jolaf.com/resources/showinfo/

JOLAF's library of Artist's Resources also features dozens of sources of supplies; a thorough listing of schools for advanced art and craft instruction; a listing by state or region of all major arts agencies; contact information for guilds, societies and associations; extensive publications listings; and more.

This helpful information is free to professional artists and craftspeople with online access. Bookmark it at www.jolaf.com/resources/

Hindes and Dean Adams, May 13-24, \$550; The Human Figure with Patti Warashina, June 7-9, \$175; Revisiting Materials with John Gill and Bill Cart, June 17-28, \$550; Tableware and Surface Design with Silvie Granatelli, July 12-14, \$175; Heads with Doug Jeck, Sept. 13-15, \$175. Registration begins March 6, 2002; call 406-443-3502.

Art Workshops taught by Phoebe Toland and sponsored by the Holter Museum of Art in Helena, MT, offer teachers a chance to earn P.I.R. and Renewal Credit. Workshops are held 4-6 p.m. Wednesdays. Hands-on at the Holter!, Feb. 27-March 13; Let's Draw Anything, April 10-24; Visual Symbols: Origins and Applications, May 15-29. Contact Katie Knight, 406-442-6400; e-mail: knight@mt.net.

Equinox Summer Theatre Camp is held at the Headwaters Academy in Bozeman, MT, and is open to kids entering grades 1-8. The camp's goal is to give students challenges, explore their creativity, build self-confidence and see their success in final performances, all in the environment of a supportive community. Two sessions are held, June 17-July 11 and July 15-August 8. For more information call 406-587-0737.

Literature & Playwriting

Glimmer Train's April Poetry Open. First place \$500 and publication in *Glimmer Train Stories*, second/third \$250/\$100. Open to all poets. \$6 entry fee for each poem. No subject, form or length restrictions. Send work via our online submission procedure at www.glimmertrain.com during the month of April 2002. DEADLINE: April 30, 2002.

New England Writers sponsors its Fifteenth Annual Free Verse contest and Sixth Annual Short Fiction contest. Open to all writers. Robert Penn Warren Poetry Awards: \$300, \$200, \$100. Fiction Award: \$300. Send unpublished work (poetry: 10-30 lines; fiction: 1,000 words); include 3x5 card with name, address and titles of work. Contest fee: three poems for \$6, one fiction for \$6 (two or more entries, unlimited, \$5 each). Winning work, announced at annual New England Writers Conference July 20, will be published. Send entries and fee to New England Writers Contest, PO Box 483, Windsor, VT 05089; for questions email: newvpoet@aol.com. DEADLINE: June 15, 2002.

The Peter Taylor Prize for the Novel. A literary contest open to published and unpublished novelists nationwide, the prize includes a \$1,000 cash award, publication of the novel by the University of Tennessee Press and a standard royalty contract. For more information, contact the Knoxville Writers' Guild, Tennessee Book Awards - The Peter Taylor Prize, PO Box 2565, Knoxville, TN 37901-2565. DEADLINE: April 30, 2002.

Glimmer Train's Spring Short Story Award for New Writers. First place \$1,200 and publication in *Glimmer Train Stories*, second/third \$500/\$300. Open to all writers whose fiction hasn't appeared in a nationally distributed publication with a circulation over 5,000. \$12 entry fee per story. Word count range: 1,200-10,000. First page of story to include name, address, phone, and word count. Send work via our online submission procedure at www.glimmertrain.com during months of February or March 2002. DEADLINE: March 31, 2002.

Performing Arts

The Rocky Mountain Folks Festival Songwriter Showcase will be held Aug. 16, 2002, and is open to anyone who writes and performs original music and who is not currently signed to a major recording or publishing deal. Ten finalists will be chosen for the showcase. For more information contact Planet Bluegrass, PO Box 769, Lyons, CO 80540. DEADLINE: June 28, 2002.

Arts NORTHWEST provides a juried roster of performing artists, Northwest on Tour. Artists are selected on the basis of merit and availability for touring the Northwest. Current membership in Arts NORTHWEST is required. Arts

NORTHWEST also hosts their annual Northwest Booking Conference Oct. 31-Nov. 3, 2002 in Eugene, OR. All performing artists in all genres are encouraged to apply. Contact Karen Hanan, Arts NW, PO Box 1354, Port Angeles, WA 98362; 360-457-9290; www.artsnw.org. DEADLINE: March 4, 2002.

Media Arts

The 1 Reel Film Festival is held during Bumbershoot, the Seattle arts festival which showcases the work of more than 2,500 artists in all disciplines, over Labor Day Weekend. Spanning the states and short attentions, the film festival is Bumbershoot's celebration of cinematic brevity – continuously screening over 100 of the hottest new American films throughout four festival days. For an application, contact 1 Reel Film Festival, 1725 Westlake Avenue North, Suite 202, Seattle, WA 98109; 206-281-7788; e-mail: warren@onereel.org. DEADLINE: May 15, 2002.

Opportunities

The Equinox Theatre Company is looking to hire the following part-time positions: **Grant Researcher:** A flexible part-time job of researching appropriate grants. Must have experience and know about both the theatre and theatre education fields. Position to be filled by a professional grant researcher who will bring experience and creativity to the process. **Development Position:** This flexible part-time position will focus on soliciting individual donors and local businesses. Must be very experienced and comfortable with soliciting donors one-on-one. Preferably someone with local contacts in Bozeman. Salary for these positions depends on experience level, but are intended to be well-paying consultant fees. Please call Katie Goodman at 406-587-0737 immediately, and leave a message on box 2.

Residencies

Oregon College of Art & Craft is accepting applications from post graduate artists for the Junior Residency Program. Artists working in drawing, wood, metalsmithing/jewelry or photography are eligible. Work completed during the residency will be exhibited in the Hoffman Gallery as a part of an annual exhibition. For an application, send SASE to Oregon College of Art & Craft, 8245 SW Barnes Rd., Portland, OR 97225; 503-297-5544; or download at www.ocac.edu. DEADLINE: April 1, 2002.

The Montana Artists Refuge, an artist-run residency program located in Basin, MT, is accepting applications from artists of all disciplines. Residencies are one month to one year in length. Facilities include two apartments with separate 20' x 30' studios, one soundproofed apartment for writers/musicians/composers, and one studio apartment for writers or others who require minimal space; all include kitchen facilities, double bed and private phone. Scholarships and some financial aid are available; applications are ongoing. On the web at www.montanaartistsrefuge.org or send SASE to Montana Artists Refuge, Box 8, Basin, MT 59631; phone or fax 406-225-3500; e-mail: mtrefuge@earthlink.net.

The NEA/TCG Theatre Residency Program for Playwrights was created to afford playwrights the opportunity to create new work in residence at a host theatre and to become an integral part of the theatre's artistic life and community activities. Through support of the NEA, each of twelve playwrights will receive \$25,000. Host theatres will receive a \$5,000 Vivendi Universal Residency Award to enhance their ability to support the residencies. Guidelines and applications will be available in April through the mail or from TCG's website, www.tcg.org. To request an application package, contact Michael Francis, Artistic Programs Assistant, Theatre Communications Group, 355 Lexington Ave., New York, NY 10017; 212-697-5230; e-mail: grants@tcg.org. DEADLINES: Intent to Reply Card, May 31, 2002; application and supporting materials: June 14, 2002.

Arts & Culture

statewide service organizations

MT Alliance for Arts Education, PO Box 2264, Kalispell, MT 59903; (406) 257-3241. Advocacy organization for arts education.

MT Art Education Assn., President, Kate Morris, 115 Ave. B, Billings, MT 59101; (406) 259-1806; e-mail: kmorris@wtp.net. Provides professional information and development for art teachers in all areas.

MT Arts, PO Box 1872, Bozeman, MT 59771; (406) 585-9551. Provides administrative services for statewide organizations and some local groups and acts as a fiscal agent for emerging arts organizations.

MT Art Gallery Directors Assn., 2112 First Avenue North, Great Falls, MT 59401; (406) 761-1797, e-mail: montanaart@hotmail.com. Supports visual art centers and galleries through traveling exhibitions, technical assistance and an annual conference.

MT Assn. of Symphony Orchestras, PO Box 1872, Bozeman, MT 59771; (406) 585-9551. Provides resource sharing, imports musicians and conducts seminars and conferences.

MT Center for the Book, c/o Montana Committee for the Humanities, 311 Brantly Hall, The University of Montana, Missoula, MT 59812; (406) 243-6022, ask for Mark Sherouse. Organizes public forums featuring Montana authors; and promotes reading, book arts and publishing.

MT China Painting Art Assn., 1805 Highland, Helena, MT 59601; (406) 443-5583. Promotes the art of china painting, porcelain and glass; sponsors a yearly public show featuring nationally known teachers.

MT Committee for the Humanities, 311 Brantly Hall, The University of Montana, Missoula, MT 59812; (406) 243-6022. Presents humanities programs, awards grants, conducts speakers bureau, reading/discussion groups and teacher programs.

MT Community Foundation, 101 No. Last Chance Gulch, Suite 211, Helena, MT 59601; (406) 443-8313. FAX (406) 442-0482, e-mail: mctf@mt.net. Maintains endowments for nonprofit organizations and awards grants.

MT Cultural Advocacy, PO Box 1872, Bozeman, MT 59771; (406) 585-9551. Coalition of arts and cultural agencies that lobbies the state legislature to maintain funding of cultural agencies and oversees legislation affecting Montana's cultural sector.

MT Dance Arts Assn., PO Box 1872, Bozeman, MT 59771; (406) 585-9551. Sponsors a fall and spring workshop for young Montana dancers, administers a summer scholarship program and presents a summer teachers' workshop.

MT Institute of the Arts, PO Box 1824, Bozeman, MT 59771; (406) 587-7636. Assists artists in all disciplines through educational projects, information, and workshops.

MT Music Educators Assn., President, Tom Cook, 4800 Jaiden Lane, Missoula, MT 59803; (406) 243-6880. Provides professional information and development for music teachers in all areas.

MT Performing Arts Consortium, PO Box 1872, Bozeman, MT 59771; (406) 585-9551. Supports performing arts presenting in large and small communities; sponsors an annual conference showcasing performing arts; facilitates block-booking; and provides quick-grants to rural presenters.

MT Preservation Alliance, PO Box 1872, Bozeman, MT 59771; (406) 585-9551. Provides technical assistance and information on historic preservation issues through a circuit rider program. Publishes *Preservation Montana*.

MT Public Television Assn., PO Box 503, White Sulphur Springs, MT 59645; (406) 547-3803. Supports efforts of Montana's rural low power public television stations; provides technical assistance in video production and station application procedures and sponsors an annual conference.

MT Thespians, President, Stacey Bergquist, CM Russell High School, 228 17th Avenue NW, Great Falls, MT 59403; (406) 791-2387. Provides professional information and development for theater teachers in all areas.

MT Watercolor Society, 1252 Washington Ave., Havre, MT 50591; (406) 265-8450. Sponsors two annual workshops, a yearly Open Members show, a national Juried Watermedia Exhibition, and a quarterly newsletter.

Museums Assn. of Montana, MT Historical Society, 225 N. Roberts, Helena, MT 59620; (406) 444-4710. Supports museums of all disciplines through annual conferences, quarterly newsletters and technical assistance with museum issues.

Rocky Mountain Photo Club, 1518 Howell St., Missoula, MT 59802; (406) 728-5374. Provides photography education, professional information, workshops and opportunities for members to show work in galleries.

Very Special Arts Montana, 221 E. Front, Missoula, MT 59802; (406) 549-2984. Provides information, technical assistance and workshops on working with differently-abled constituencies.

Writer's Voice of the Billings Family YMCA, 402 N. 32nd St., Billings, MT 59101; (406) 248-1685. Assists emerging writers in artistic and professional development; supports accomplished writers; provides public programs that challenge the traditional definition of literary arts.

MAC Grants and Services

Organizational Excellence Grants

Organizational Excellence Grants are awarded every two years to outstanding Montana arts organizations for biennial funding. Eligible to apply are nonprofit organizations that have had their IRS 501(c)(3) status for at least five years and have at least a half-time paid director. MAC funds may support artistically related expenses, and statewide arts service organizations may apply to support any operational expense. A 1:1 match in cash is required from the applicant. Grants for between \$1,000 and \$8,000 will be awarded. The application deadline for the next grant period is May 1, 2002.

Cultural & Aesthetic Project Grants

In 1975, the Montana Legislature set aside a percentage of the Coal Tax to restore murals in the Capitol and support other "cultural and aesthetic" projects. Grant funds are derived from the interest earned on this Cultural Trust.

Any person, association, group, or governmental agency may apply. All applications must, however, be officially sponsored by a governmental entity. Requirements include a 1:1 cash or in-kind goods and services match for Special Projects Under \$4,500, Special Projects and Operational Support. Capital expenditures require a 3:1 match of cash or in-kind goods and services. The application deadline is August 1, 2002 for FY 2004-2005.

Opportunity Grants

Opportunity Grants are given throughout the year to enable the council to respond to artists' or organizations' opportunities or emergencies. Grants will not exceed \$1,000, and decisions will be dictated by the availability of funds and the nature of the request. Grants must be matched 1:1 in cash or in-kind goods and services. Awards are made directly by the council and applications are reviewed monthly.

Applications must be received by MAC by the first of each month. Funding is allocated on a first come, first served basis.

Professional Development Award Grants

Professional Development Award Grants provide matching funds for Montanans to: 1) attend seminars, conferences and workshops to further professional development or to improve artistic quality, community service in the arts, or arts management skills and operations; and 2) hire a consultant of your choice to advise artists or nonprofit arts organizations on technical matters, specific programs, projects, adminis-

trative functions, or facilitate strategic planning, marketing or development planning. The amounts of these grants will not exceed \$750 for individuals and \$1,000 for organizations and will depend on available funds. A 1:1 match in cash or in-kind goods and services is required.

Applications must be received by MAC the first of each month. Applications are reviewed monthly. Funding is allocated on a first come, first served basis.

Arts & Education Grants

The Arts and Education Grants program enhances and expands quality arts education experiences for Montana citizens of all ages. The Arts and Education Grants program supports both a wide range of residencies by professional practicing artists and local or regional arts organizations (touring or locally based) lasting from as short as a day to as long as a year, and the creation of arts education projects that further the special place the arts hold in Montana's formal and informal educational settings.

The new program contains three distinct components, which provide intensive, participatory experiences:

- Visiting artists, one- to five-day residencies
- Residencies of one week or longer, up to one year in duration
- Special projects

The arts council will consider funding up to half the residency cost to a maximum of \$500 per week. Title I and Class C schools are eligible for up to two-thirds support.

Deadlines are ongoing. Call the MAC Arts Ed Hotline, 1-800-282-3092, for more information.

Arts and Education Artist Registry

Artists may apply to be considered for residencies and special projects in MAC's arts and education programs. Deadline ongoing. Call the MAC Arts Ed Hotline, 1-800-282-3092 for more information. Or visit MAC's website at www.art.state.mt.us.

Advice from Arts Pros

Montana Arts Pros is comprised of a network of professionals: artists, volunteers, staffs and boards of nonprofit organizations, attorneys, and business people in the public or private sector, who are capable of answering questions within their areas of expertise for people such as artists, nonprofit managers and board members needing assistance.

Arts Pros Consultant Registration

Montana Arts Pros is comprised of a network of professionals as described above. The arts

council will pay \$25/hour to Arts Pros consultants for time spent talking to, or working with, referrals. To register for the Arts Pros roster, call, fax or e-mail MAC.

Individual Artist Fellowships

The Individual Artist Fellowships program seeks to recognize, reward and encourage outstanding individual artists in Montana. Fellowships of \$5,000 are awarded to professional Montana artists who demonstrate excellence in their work. The categories for 2003 are Performing Arts (including music, dance, and drama) and Literature (fiction, creative nonfiction and poetry). The category for 2005 is Visual Arts (crafts, media arts, interdisciplinary, photography and visual arts). Advisory panelists, selected for their expertise in specific disciplines, will review all applications for approval by the Montana Arts Council. Next deadline is Spring 2003 for all categories.

Fee Support for Touring Companies

Fee Support for Touring Companies is given to Montana professional performing arts touring companies to help support performance costs in rural communities. A 1:1 cash match by the community is required. The next application deadline is May 1, 2002.

Folk and Traditional Arts Apprenticeship Grant Program

The arts council is committed to the preservation and encouragement of traditional arts that are passed on through membership in Montana's many ethnic, occupational and regional communities. MAC recognizes that a master/apprenticeship relationship in a community setting is one of the most effective ways of supporting the vitality of these traditional arts and artists. In the Folk and Traditional Arts Apprenticeship Program master artists are awarded \$1,500 to teach an apprentice over a period of time and in a format decided by master and apprentice. Next deadline is Spring 2003.

Workshop Grants

The Montana Arts Council has made \$6,000 in grants available to arts organizations specifically to support the presentation of workshops, seminars, or other similar public events within Montana. This grant program is on an annual application cycle, with a May 15 postmark deadline each year. Any arts organization is eligible to apply for up to \$3,000 regardless of other funding received from the Montana Arts Council.

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Help us find articles for State of the Arts

The Montana Arts Council is requesting submissions from artists and organizations on practical professional development tips for artists for upcoming issues of *State of the Arts*.

Topics might include:

- "How to" articles (i.e. marketing tips for the beginning visual artist, how to find a publisher for your first book, doing your own PR, writing an effective artist statement or how to make a CD).
- Innovative arts education projects or statistics.
- Please limit submissions to 500 words. Call Arlynn Fishbaugh at 406-444-6430 for more information.

Grant Programs

Name _____

Address _____

City _____ State _____ Zip _____

e-mail _____

Send your request to: Montana Arts Council, PO Box 202201, Helena, MT 59620-2201 • FAX 406-444-6548 • e-mail mac@state.mt.us

Yes, please send me copies of the following grant guidelines (when guidelines are ready)

- Cultural Trust Grant Application
- Arts Education Artist Listing Application
- Fee Support for Touring Companies Grant Application
- Arts Education Grant Application
- Organizational Excellence Grant Application
- Professional Development Grant Application
- Arts Pros Consultant Application
- Opportunity Grant Application
- Folk & Traditional Arts Apprenticeship Program Applications
- Other _____

What's Happening?

Planning an arts or cultural event, gallery showing or a performance? If so, *State of the Arts* would like to know about it. Fill out the following information and send it to: Lively Times, 1152 Eagle Pass Tr., Charlo, MT 59824; 406-644-2910; FAX 406-644-2911; or e-mail to writeus@livelystimes.com

Event: _____

Description _____

Event Location: _____

Date(s): _____

Time(s): _____

Sponsor: _____

Address: _____

Phone: _____

e-mail: _____

1	NEA Chairman Dies; "The Slaughter Rule" at Sundance; Phil Aaberg's Grammy Nomination
2	A New Framework for Building Participation in the Arts
3	Congrats
4-6	Books, Music
7	Continuation of Front Page Stories
8-9	Arts in Education: Amber Olson; High Notes; Montana Power Symphony Video
10	Arts in Education: "No Child Left Behind" Act; Teaching Theatre; Mandir Residency
11	Montana Heritage Project: Responding to the President's Call for Community Service
12	Fellowship Spotlight: Karen Kaufmann and Nicholas Oberling
13	Paul Zarzyski and Sarah Bauer Arts Apprenticeship; Folklife Report
14	Building Participation in the Arts (continued); and Application Info for Grant Program
15	The Montana Museum; Shakespeare in the Parks; Conference on Tourism
16-19	Calendar; Arts & Exhibits
20-21	MAGDA; Save America's Treasures
22-23	Implementing Cultural Participation and Arts Marketing Programs; Direct Mail Tips
24	Challenge America & Arts and Rural Communities Initiative; In Print and Online
25	Law and the Art World: Copyright & Reproduction
26-27	Arts Pros
28-30	Opportunities
31	MAC Grants and Services

State of the Arts Change of Address

NEW ADDRESS

Name: _____
 Address: _____
 City, State: _____
 Zip: _____ Daytime Phone: _____
 E-mail Address: _____

OLD ADDRESS

Name: _____
 Address: _____
 City, State: _____
 Zip: _____
 Daytime Phone: _____

Send to: Montana Arts Council, PO Box 202201, Helena, MT 59620-2201; FAX 406-444-6548; or e-mail to mac@state.mt.us

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State of the Arts

MONTANA ARTS COUNCIL

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 HELENA, MT 59620-2201
 (406) 444-6430; fax (406) 444-6548
 Arts Ed Hotline 1-800-282-3092
www.art.state.mt.us
 e-mail: mac@state.mt.us

Address Services Requested

Montana Arts Council

Bill Frazier, Chairman, *Big Timber*
 Ann Cogswell, *Great Falls*
 John Dudis, *Kalispell*
 Rick Halmes, *Billings*
 Sody Jones, *Billings*
 Diane M. Klein, *Kalispell*
 Marilyn Olson, *Sidney*
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 Jennifer Seifert, *Troy*

MAC Staff

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 Carleen Layne, *Accountant*
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Interim Director of Programs
 Alexandra Swaney, *Folklife Director*
 Cinda Holt,
Director of Communications
 Kristin Han,
Database and Grants Manager
 Cheri Long,
Percent-for-Art Director
 Kim Hurtle,
Executive Assistant
 Cody Ferguson,
Administrative Assistant

Montana artists make the big time

See page 1

State of Montana programs
 are available to all Montanans.
 Upon request, an alternative
 accessible format will be provided.

MARCH/APRIL 2002